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OCTOBER 19-23, 1994

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FESTIVAL PASSES

THE FOUNDER'S PASS: \$1,000

Opening and Closing Night Galas, All Cocktail Parties with Filmmakers and Stars, All Screenings, All Panel Discussions and Seminars, Carte Blanche Entry to British Film Day, Filmmakers Breakfast, Tribute Presentation, Unlimited Admission to the Hospitality Center, VIP Tent and the Reserved Seating at all screenings.

THE FILM BUFF PASS: \$350

Opening and Closing Night Galas, 15 Screenings, Two Seminars/Panel Discussions with Industry Leaders, Filmmakers Breakfast, Tribute Presentation, Unlimited Admission to the Hospitality Center and Preferred Seating at all screenings.

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OPENING NIGHT GALA

Film only: **\$15.00**
Film and Reception: **\$75.00**

CLOSING NIGHT GALA

Film only: **\$15.00**
Film and Reception: **\$75.00**

TRIBUTE PRESENTATION
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STUDENT FILM SHOWCASE
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SEMINARS/PANEL
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\$15.00 each

REGULAR SCREENINGS
general admission: **\$7.00**

GENERAL INFORMATION

Founder's Passes and Film Buff Passes may be reserved and charged by phoning our **TICKET HOT LINE (516/324-7657)** or by faxing us at **516/324-5116**. The Festival Box Office is located at 47 Newtown Lane in East Hampton. **Box Office hours are from 10:00am to 6:00pm daily**. Single screening and seminar tickets will be available for advance sale until 6 p.m. the day before the event at the Festival Box Office.

Single tickets for same day screenings and seminars may be available ten minutes prior to showtime at the scheduled theatre/venue on a seats available basis only.

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East Hampton United Artists
Cinema
30 Main Street, East Hampton
324-0448

Bay Street Theatre
Corner of Bay and Main Streets
Sag Harbor
725-0818

Guild Hall
158 Main Street, East Hampton
324-0806

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H I L F I G E R

Letters of Welcome

Dear Friends:

I am delighted to send greetings to all those gathered for the second annual Hamptons International Film Festival. This showcase for the films of established filmmakers, breakthrough films by new directors and panel discussions with guests from the industry provides a wonderful opportunity for film lovers to gain more insight into the art of filmmaking.

The presence of this prestigious event in a locale known around the world as a center of art, culture and great natural beauty underscores the fact that the best of everything can be found in the Empire State.

I join my voice to many others who salute you on this auspicious occasion. It is an amazing accomplishment to create an event which has become a tradition in only one year. Congratulations on the second annual Hamptons International Film Festival and best wishes for many more years of successful endeavors. Excelsior!

Sincerely,



Mario Cuomo

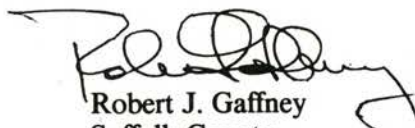
Dear Patrons, Sponsors, Supporters and Friends,

It is with a great deal of pride that I welcome all of you to the Second Annual Hamptons International Film Festival. The success you enjoyed last year was not surprising, given the amount of support it generated from all over the world. Yet without the help of the dedicated, hardworking people that made it happen, from Festival staff to local officials, businesses and residents, we might not be celebrating a second annual Festival.

Suffolk County, Long Island, has always been a special place for those who live here, and those who visit. More and more artists are constantly being drawn to the Hamptons because of its natural beauty, cultural diversity and history. It is little wonder that the film industry is once again recognizing Suffolk County's prime location advantages, and the myriad of services available. As always, the Suffolk County Film Commission stands ready to assist those who come here in any way possible.

The Hamptons International Film Festival serves to spotlight our great County, and we are proud to both support and host this meaningful and worthwhile event. My most sincere best wishes for another successful Festival.

Sincerely,



Robert J. Gaffney
Suffolk County
Executive

Letters of Welcome



I am delighted to welcome the Hamptons International Film Festival for its second year, and I am especially proud that the Town of East Hampton is a sponsor of this many-faceted cultural event.

Most of you will come for the films but will be thrilled by the special beauty of October on the East End. I applaud the Festival Coordinators for having the foresight to include a special day of films free of charge for local residents, who include an eclectic mix of artists, writers, fishermen and farmers. I am also gratified by the extensive scholarship opportunities for student filmmakers offered by the Festival, and the promise of an ongoing educational program for our schoolchildren.

Have a good time and come see us again.

Sincerely,

Tony Bullock
Town Supervisor
Town of East Hampton



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Welcome!

Welcome to the Hamptons International Film Festival and our beautiful Village of East Hampton.

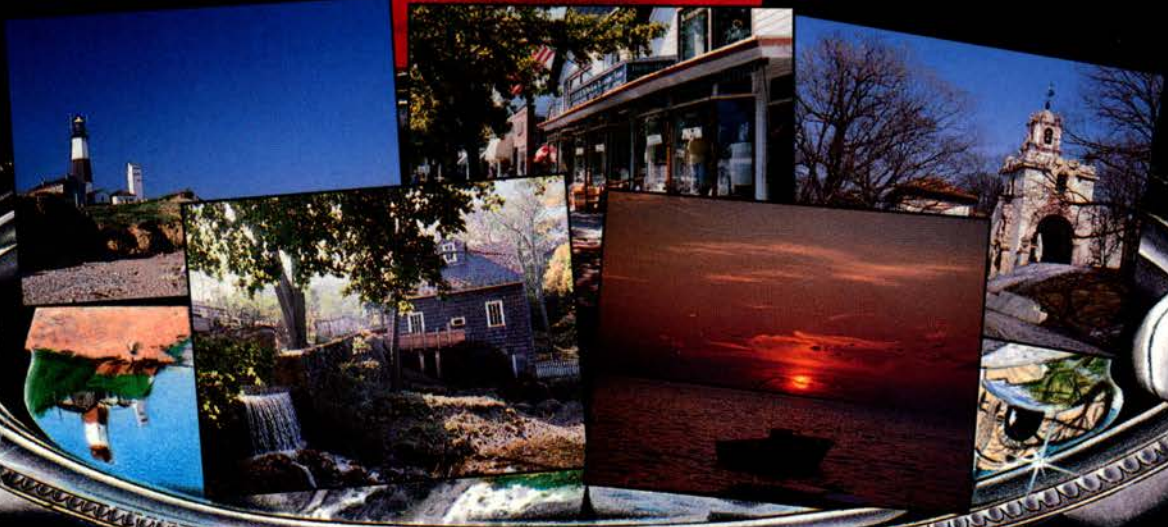
While you take part in the unique display of talent of the festival also take some time to enjoy the natural environment of East Hampton. The historic elm trees that line Main Street and our pristine beaches are just a small sampling of what we share with you.

Paul F. Rickenbach, Jr.
MAYOR - Village of East Hampton



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Photos by Bob Lipper

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Festival Board & Directors Message



It is with great pride that I welcome you to the Second Annual Hamptons International Film Festival. The success of our fledgling film festival far exceeded our expectations. In 1993, our inaugural year, 14,000 movie lovers convened in the villages of East Hampton and Sag Harbor to enjoy a first rate slate of new films and exhilarating seminars. Many of the films we screened found distribution and went on to receive critical acclaim. Best of all, ten student filmmakers received \$25,000 in scholarships and industry recognition. Additionally, \$60,000 in film production goods and services in New York State was awarded to a promising independent filmmaker (this year's Golden Starfish and Silvercup Independent's Awards total \$130,000). We are proud to have fulfilled our goals and we remain committed to education and to the celebration and promotion of filmmaking in our home state.

This year, once again, we have an extraordinary line up of films followed by question and answer sessions with filmmakers. Our enhanced and expanded presentation of panels, seminars and related events include the wildly successful Filmmakers Breakfast on Saturday morning, a spirited and engaging conversation with a remarkable group of participating filmmakers. The resoundingly enthusiastic response to last year's "A Conversation With..." with Steven Spielberg and Martin Scorsese is sure to be matched this year by our very special surprise guest, a renowned leader in the world of music whose scores and soundtracks have enriched both the big and small screens. Do not miss this one!

As Chairman of the Board, I want to thank you for your continued interest and enthusiasm. We are most grateful to our presenting sponsors **Arrow Shirt Company, Time Warner, USAir, UA Theaters** as well as the **Town and Village of East Hampton** for their continued faith and support. They have helped to make The Hamptons International Film Festival a reality.

Now, sit back, relax and enjoy the show.

Toni Ross
Chairman of the Board



Pallas Weber

As I write this, it's a cool, crisp October morning on the east end of Long Island, and the fresh breeze of change seems to blow across the land; a breeze that is vividly reflected in the line-up of audacious new films assembled for this second edition of what is still a young, striving endeavor.

This is a festival that is about something: Not just the visceral experience of filmgoing, but about change, and the currents of change that underlie American society and the universal zeitgeist in 1994.

Despite the rapidity of the political upheavals launched in Eastern Europe and the former Soviet Union at the outset of this decade, social change addressing the pressing problems confronting humankind moves at a comparative snail's pace. Independent filmmakers in the 90's are utilizing this powerful medium to address the issues confronting contemporary society around the world; poverty, crime, social justice, dysfunctional family units, racism, sexism and generational conflict are issues at the forefront of our everyday concerns, and the films included in this year's line-up reflect and address those concerns in ways both thoughtful and provocative.

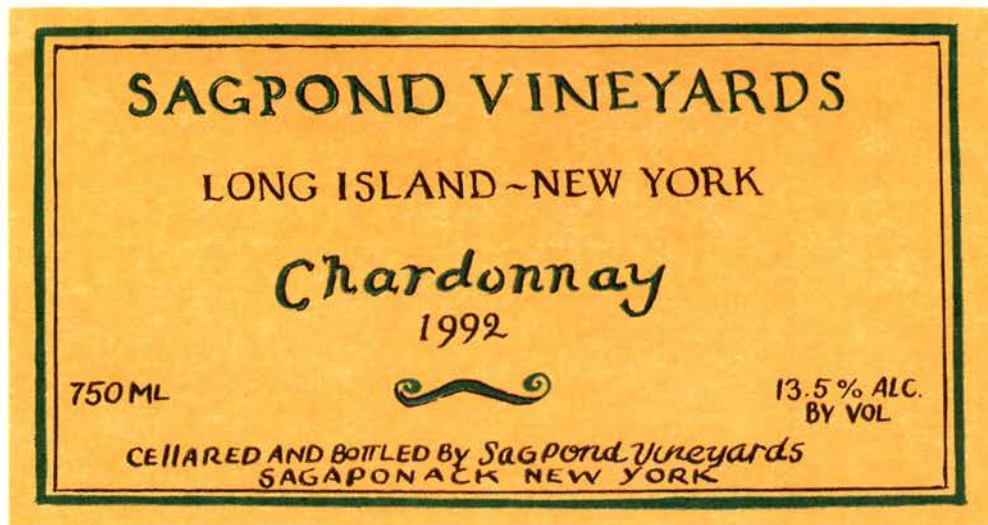
Film, of course, is also a means of communication and entertainment, and this year's line-up provides both in abundance. We hope you come away from the 1994 Festival with a heightened sense of reality all around us - entertained, enlightened and in some small way changed. That's the power of cinema, after all: it opens our eyes in more ways than one, and in the process, it opens our hearts and minds to change.

Darryl Macdonald
Artistic Director

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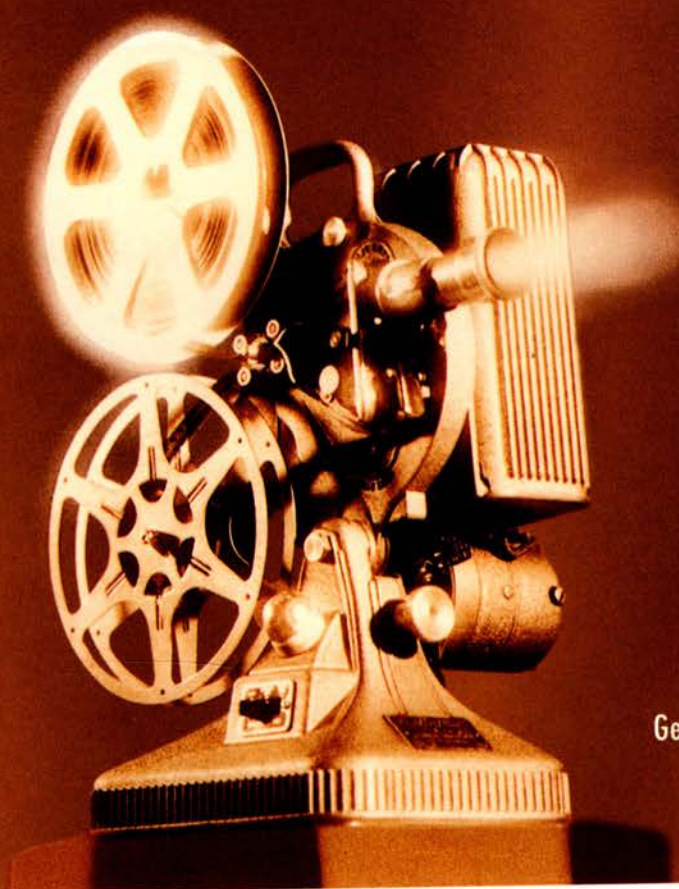
The Plainsman

For Whom the Bell Tolls

The Big Trail

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Gene Autry: Melody of the West



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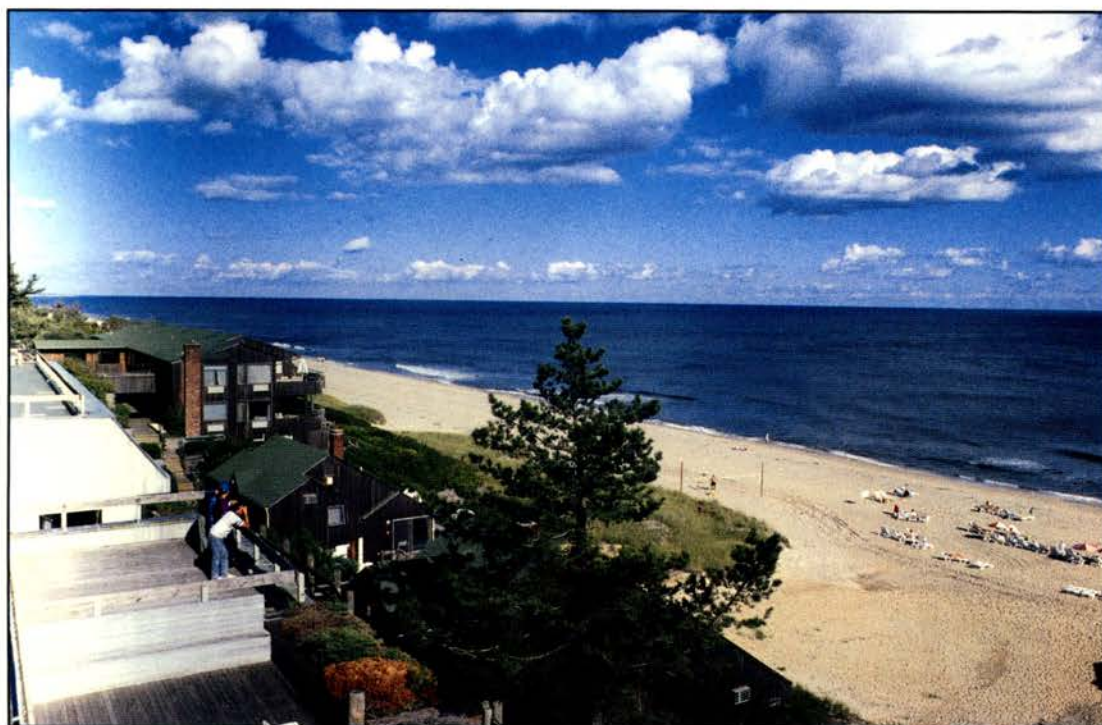
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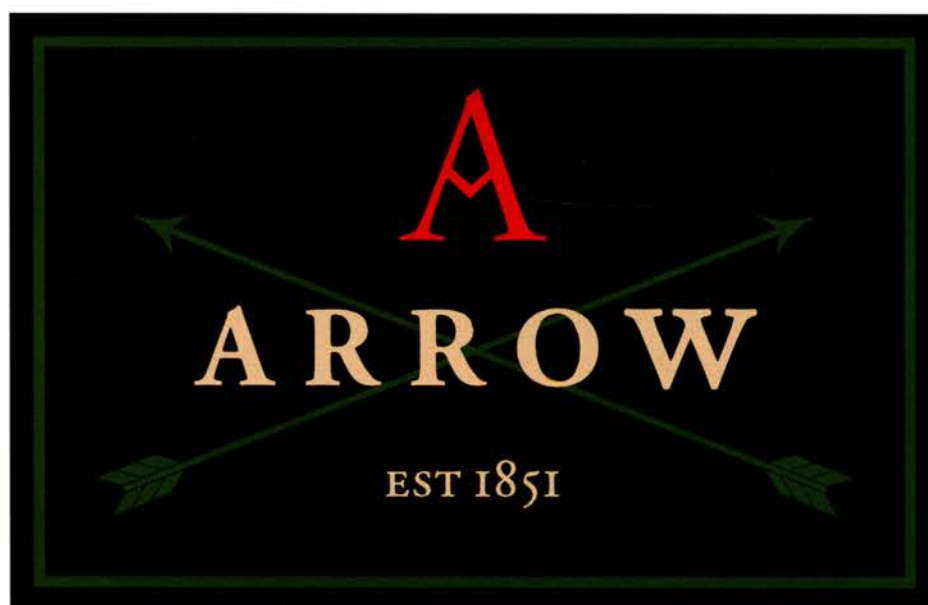
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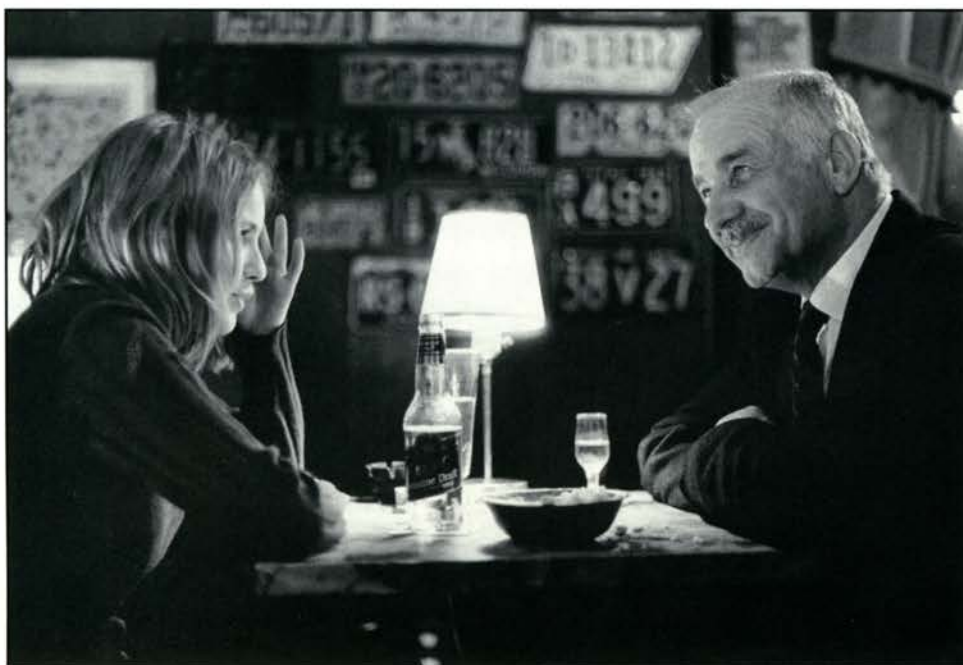
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The Last Good Time

USA, 1994

Director: Bob Balaban **Producers:** Bob Balaban, Dean Silvers

Screenwriters: Bob Balaban, John McLaughlin **Editor:** Frans Vandenburg

Cast: Armin Mueller-Stahl, Olivia d'Abo, Maureen Stapleton and Lionel Stander

Print Source: Samuel Goldwyn Company, 94 min.

Intimate and personal like a sigh or whispered endearment, this evocative, feel-good film depicts three losers who, despite the harsh hand fate has dealt them, help each other struggle to a personal best. Joseph (Armin Mueller-Stahl in a performance so touching and poignant, it resonates in the heart) has reduced his life to one fantastic memory of happiness which he relives over and over. And who can blame him? The IRS is hounding him to settle back taxes with his life savings of \$6,000. The drug crazed lovers who live overhead in his down-at-the heels apartment building regularly throw possessions past his window to punish each other. Ida Cuttler (Maureen Stapleton) a lonely, overly cheerful woman stalks him in the halls hoping to engage him in conversation. His only respite from these assaults are the visits to his dying friend, Howard (Lionel Stander) who helps him remember their last good times.

Into this stark existence tumbles Charlotte (Olivia d'Abo), half of the battling duo from the apartment above, who has been abandoned and dispossessed and seeks shelter in the hallway of the building. Joseph takes her in. She infiltrates the space beside his bed, and, ultimately, his heart. The way that Joseph, stiff and proper, and Charlotte, battered and barely hanging on, play out their fateful relationship is one of the most touchingly human pairings seen on screen in recent years.

The settings of THE LAST GOOD TIME are few and simple - Joseph's stark room, the halls and stairwells of his building - all the better to let these shining performances overtake the screen. Maureen Stapleton's 150 watt luminescence is evident whenever she's on screen, and the brilliant cinematography captures the light of hope and redemption that is at the core of this exquisite very humanistic movie.

Special Repeat Screening on Thursday, October 20, 3:00 pm at UA #1

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Closing Night Gala Screening

World Premiere



Sunday, October 23 at 6:30 pm • United Artists Cinemas #1 & #2

Silent Fall

U.S.A., 1994

Director: Bruce Beresford **Producers:** Jim Kouf, Lynn Bigelow

Screenwriter: Akiva Goldsman **Editor:** Ian Crawford **Cinematographer:** Peter James

Cast: Richard Dreyfuss, John Lithgow, Linda Hamilton, J. T. Walsh, Ben Faulkner, Liv Tyler

Print Source: Warner Brothers

Director Bruce Beresford is a rarity amongst A-list directors, having made some two dozen films in as many years, often doing double duty as a screenwriter in addition to directing. He has twice been nominated for an Academy Award as Best Director (Breaker Morant, 1980; Tender Mercies, 1982), and many felt he was robbed of the award when his film DRIVING MISS DAISY (1989) won the Oscar for Best Picture despite the fact that he did not even receive a nomination for Best Director that year. His films have always borne a personal stamp, whether made as small, independent productions (The Getting of Wisdom, 1977; The Fringe Dwellers, 1985) or major studio films (Rich in Love, 1992). With SILENT FALL he combines all the best elements evident in his previous work in a film that will surely be a front runner for Oscar consideration when the nominations are announced this coming spring.

This film revolves around a homicide case involving a well-to-do middle-aged couple who are murdered in conservative New England; the only witness to the crime is their 9-year old autistic son (a brilliant performance by Ben Faulkner), who had been abused by his now-dead father. Richard Dreyfuss gives an Oscar-caliber performance as a disillusioned psychotherapist who is enlisted to help the boy cope with his grief and trauma; the only thing that will in turn help the police solve the troubling crime. In the course of his work with the boy, Dreyfuss finds a renewed vigor for his profession, while at the same time helping the boy deal with the ghosts that overwhelm him.

FILMOGRAPHY: The Adventures of Barry Mackenzie (1972), Barry Mackenzie Holds His Own (1974), Side by Side (1975), Don's Party (1976), The Getting of Wisdom (1977), Money Movers (1978), Breaker Morant (1980), The Club (1980), Puberty Blues (1981), Tender Mercies (1982), King David (1984), The Fringe Dwellers (1985), Crimes of the Heart (1986) Aria (1987), Driving Miss Daisy (1989), Her Alibi (1989), Mister Johnson (1990), Black Robe (1991), Rich in Love (1992), A Good Man in Africa (1993)

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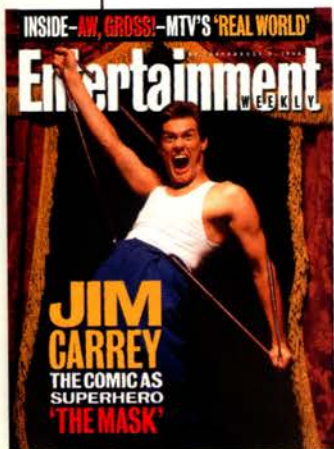
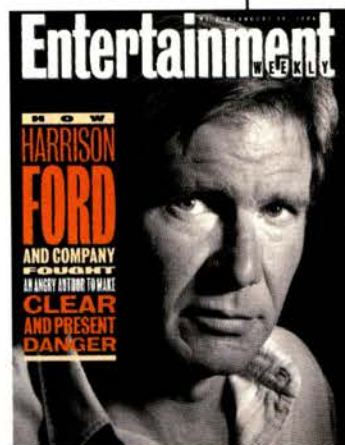
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TRIBUTE PRESENTATION



Robert Benton, like the title of his new film set for release this Christmas, is nobody's fool. Having started his career as a magazine writer and art director, he soon teamed up with David Newman to write an original screenplay which would become the basis for one of the most influential films of its decade, *BONNIE AND CLYDE* (1967). The film earned Benton his first Oscar nomination for Best Original Screenplay.

Several screenwriting assignments quickly followed, including "There Was A Crooked Man," (1970), the riotous comedy "What's Up, Doc?" (1972) and Benton's first directorial effort, "Bad Company" (1972), which, like *Bonnie and Clyde*, focused on two outlaws on the run during a period of turmoil in American history - in this case, the Civil War. "Bad Company" earned critical kudos, but it was with Benton's next film as a writer/director, *THE LATE SHOW* (1977) that he really hit his stride. The teaming of Art Carney and Lily Tomlin in a film that simultaneously paid homage to, and spoofed the private eye genre was an inspired bit of casting. It also gained Benton his second Academy Award nomination for his complex, engaging script, and solidified a theme that has been a continuing thread running through all of his films: ordinary people thrown into extraordinary circumstances.

This humanist bent gained further momentum with his next film: *KRAMER VS. KRAMER* (1979) which swept the Academy Awards that year, earning Oscars for Best Picture, Actor and Actress as well as two of the golden statuettes that now grace Benton's mantelpiece, Best Director and Best Screenplay Adaptation. Its heartwrenching story about a couple's breakup and divorce and the effect this has on their young son struck a chord with filmgoers everywhere, making it the year's biggest box-office success in addition to the laurels it won.

Benton's next picture, "Still of the Night," (1982) provided a change of pace from his previous films. A Hitchcockian mystery-thriller, it focuses on the story of a psychiatrist who finds himself in mortal danger when a patient is murdered, and Benton evoked highly enjoyable performances from his leads, Roy Scheider and Meryl Streep.

With *PLACES IN THE HEART*, (1984), Benton drew on material that was perhaps nearest to his own heart. Set in depression era Texas, where a plucky widow (Sally Field) struggles to save her family farm from foreclosure and her family from breaking apart after her husband's untimely death, the film is as "sparing with words as it is rich in meaning," wrote Richard Corliss in *Time Magazine*, and earned Benton his second Oscar for screenwriting, along with nominations for Best Picture, Supporting Actor and Actress and a second Best Actress Academy Award for Field.

Benton's next picture "Nadine"(1987) was again set in the south, with Jeff Bridges and Kim Basinger portraying a husband and wife on the brink of divorce who are drawn together by a suspicious killing. It was Benton's first flat-out comedy, demonstrating, once again, the range of his talents as a writer-director

Benton followed this up with a wonderfully rich adaptation of E. L. Doctorow's classic retelling of the Dutch Schultz story, "Billy Bathgate" taking as its hero a young, resourceful striver who becomes a talisman for Schultz and his gang. Blessed with great performances by Dustin Hoffman as mob boss Schultz, Nicole Kidman as a fearless femme fatale, and young Loren Dean as the eponymous hero, *BILLY BATHGATE* is a marvel of a movie that deserved much more acclaim and box office success than it received. Don't miss your chance to see it on the big screen at this year's festival.

Which brings us back to the present and Benton's upcoming film, *NOBODY'S FOOL*. Starring Paul Newman, Jessica Tandy (in her final screen role), Bruce Willis and Melanie Griffith, it tells the moving story of a man who is given the opportunity to rejoin the family he left decades ago. Redolent with the themes and concerns that have served Benton so well in the past, it is already being touted as a front runner for Oscar consideration, though for millions of filmgoers worldwide, his films provide their own reward.



NEW WORLD
ENTERTAINMENT

FILMOGRAPHY:

Co-Screenwriter

Bonnie and Clyde, 1967 (Academy Award Nomination); **What's Up Doc?**, 1972; **Superman**, 1978; **There Was a Crooked Man**, 1979

Director:

Bad Company, 1970 (and Co-Screenwriter); **The Late Show**, 1977 (and Co-Screenwriter, Academy Award Nomination); **Kramer versus Kramer**, 1979 (Academy Award Winner); **Still of the Night**, 1982; **Places of the Heart**, 1984 (Academy Award Winner); **Nadine**, 1987 (and Screenwriter); **Billy Bathgate**, 1991; **Nobody's Fool**, 1994

TRIBUTE PRESENTATION



The Late Show

USA, 1977

Director: Robert Benton **Producer:** Robert Altman **Screenwriter:** Robert Benton **Cinematographer:** Chuck Roshier **Editor:** Lou Lombardo **Music:** Ken Wannberg **Cast:** Art Carney, Lily Tomlin, Bill Macy, Ruth Nelson **93 min.**
Saturday, October 22, 6:30 pm at Guild Hall

"The Late Show has imagined a Philip Marlowe type named Ira Wells (Art Carney), who has outlived his day. He is discovered existing in a rented room on Social Security, watching old movies on TV while his attempt at an autobiography languishes in the typewriter, just one paragraph written.

Then his old partner, (Howard Duff) arrives gun-shot at his door, dies in his arms, and Wells takes over the case his friend was working on. On its face, it is not much: Duff had been trying to recover a kidnapped cat for Lily Tomlin, who plays one of those self-consciously dizzy L.A. types who are simultaneously into talent management, psychoanalysis, Eastern religion and dealing - that is to say, anything going. It turns out that a lot more than a cat is missing, of course. Before the picture ends, several lives are colorfully mislaid and a good deal of expensive stolen property is shuffled from hand to hand.

This is all good fun, with plenty of smart cross talk and enough twists in the plot and situations to occupy even those unaffected with nostalgia.

A first class entertainment. The most intelligent and engaging attempt at reincarnation of the private-eye genre so far."
 —Richard Schickel, *TIME*



Bonnie and Clyde

USA, 1967

Director: Arthur Penn **Producer:** Warren Beatty **Screenwriters:** David Newman, Robert Benton, **Cinematographer:** Burnett Guffey **Music:** Charles Strouse **Cast:** Warren Beatty, Faye Dunaway, Gene Hackman, Estelle Parsons **111 min**
Thursday, October 20, 12:15 pm at UA #3

"Arthur Penn's tragic folk saga, taken from an original script by Robert Benton and David Newman, about a gun-happy couple in the 30's, oscillates between the distancing of period legend and the close-ups of modern psychology. The modernist tale was a benchmark in its decade for being so strikingly original, unexpectedly funny, and sensuously lyrical about violence, and Penn is characteristically good with the scenes calling for physical exuberance and sustained hysteria. The potato-faced Pollard serves as an admirable bridge of geniality between the too-knowing performance of Dunaway and Beatty's most forceful role till then as a guy who never seems to know the score. The film's upbeat nihilism...posits a provocative thesis of violence as an endemic American characteristic. —Andrew Sarris, *VILLAGE VOICE*



Kramer versus Kramer

USA, 1979

Director: Robert Benton **Producer:** Richard C. Fischhoff **Screenwriter:** Robert Benton **Cinematographer:** Nestor Almendros **Editor:** Jerry Greenberg **Music:** Erma E. Levin **Cast:** Dustin Hoffman, Justin Henry, Meryl Streep **105 min**
Friday, October 21, 12:00 pm at Guild Hall

TRIBUTE PRESENTATION

This unexpected commercial blockbuster swept the Academy Awards in 1979, providing Benton Oscars for both direction and script. Self-absorbed Dustin Hoffman works at a New York ad agency, which takes up most of his time. He comes home to find that his depressed wife, Meryl Streep, is walking out so she can find herself. Hoffman is left to take care of their young son, Justin Henry, whom Streep has raised on her own. He feels that he's in over his head trying to be both father and mother to this little stranger. And Henry misses his mother deeply and resents his long-neglectful dad who can't bring any order to his life.

But father and son get to know each other, to enjoy each other's company, and to love one another. Hoffman learns what Streep went through as a mother and comes to realize the difficulties of balancing work with a home life. Just when father and son develop the ideal relationship, Streep returns for the boy.

This is an excellent, thoughtful, humorous, sensitive film with terrific acting and real characters. Hoffman won a Best Actor Oscar for his interesting portrayal; his character is confused, nervous and flawed throughout, but he becomes more human, thanks to his new role - for him, parenthood is liberating.



Places in the Heart

USA, 1984

Director: Robert Benton **Producer:** Arlene Donovan **Screenwriter:** Robert Benton **Cinematographer:** Nestor Almendros **Music:** John Kander **Cast:** Sally Field, Lindsay Crouse, Ed Harris, Amy Madigan
111 min

Saturday, October 22, 12:00 pm at Guild Hall

Set in depression era Texas, where a plucky widow (Sally Field) struggles to save her family farm from foreclosure and her family from breaking apart after her husband's untimely death, "Places In the Heart" won Benton his second Oscar for screenwriting.

"Out of the memories of his boyhood in Waxahachie, Texas during the Great Depression, and within the unlikely tradition of the old-fashioned "mortgage" melodrama, Robert Benton has made one of the best films in years about growing up American. Its title is "Places in the Heart," which is misleading in its sentimentality, for the film itself, though full of sentiment, demonstrates in every other way the writer-director's built-in junk-detector.

"Places in the Heart" is a movie about the process of remembrance, as well as about the events remembered. The terrible harshness of some of the events recalled has been softened by time, which

also has invested those events with mythic importance. "Places in the Heart" is a family tale handed down from one generation to the next, full of wonder and longing and love." —*Vincent Canby, THE NEW YORK TIMES*



Billy Bathgate

USA, 1991

Director: Robert Benton **Producer:** Arlene Donovan **Screenwriter:** Tom Stoppard **Cinematographer:** Nestor Almendros **Editor:** Alan Heim **Music:** Mark Isham **Cast:** Dustin Hoffman, Nicole Kidman, Loren Dean, Bruce Willis 106 min.

Sunday, October 23, 11:30 am at UA #6

Based on the eponymous novel by E. L. Doctorow, "Billy Bathgate" is an ambitious, intelligent drama full of idiosyncratic detail and vivid characterizations drawn from its depression era setting of New York's Mafia underworld.

The story is based on a simple conceit: a young man, wise beyond his years despite his lack of sophistication, is adopted by Dutch Schultz and his henchmen as a kind of mob talisman. Into this world comes society dame Drew Preston (Nicole Kidman), a beautiful, fearless woman with her own single-minded agenda.

"This is superior filmmaking, as handsomely conceived and realized as DICK TRACY, but darker, more resonant. It has a grace and gravity rare just now in American films. This movie respects the viewer, and what pleasures that affords!" —*Richard Corliss TIME MAGAZINE*



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STUDENT FILMS

A fundamental aspect of the Hamptons International Film Festival is the commitment to help and honor student filmmakers. A fellowship fund was established for this purpose. The Festival awards ten fellowships, \$2,500 each, to five graduate and five undergraduate film students. The ten winning films are presented at the Festival in the Student Film Showcase. This gives the general public as well as professionals from the film industry a chance to see what we consider to be emerging talent with the most promise.

The films we receive represent the work of students at film schools all over the United States. This year more than two hundred films were submitted. Judging them is often an agonizing process because so many films are so fine. These student filmmakers represent the future of a vital art. It is our intention to nurture them, encourage them, cherish them.

Having once been a winner doesn't mean a filmmaker rides off into the sunset. Last year's winners are very much in our memories. We have tracked them down to their current habitats and activities.

Arie Ohayon (**SHORT OF BREATH**), is in Israel directing films; Jonah Myers (**LOCAL NEWS**), is writing a script, working as an editor and directing promotional videos for music companies; Nuria Olive-Belles (**DOWN THE DRAIN**), has directed her second student film recently selected by BRAVO as a prizewinner at the Independent Feature Film Market; Yoav Grunstein (**ONE MORNING AT SEA**), won a fellowship from Yale to do a documentary, now in post-production, on street children in Brazil; Rick Velleu (**TWO DAYS IN WISCONSIN**), has recently completed his 35-minute short "Street Talk"; Alexandra Sichel (**AMNESIA**), is finishing a feature script with her sister the playwright Sylvia Sichel; Maria Maggenti (**NAME DAY**), is directing her first feature "The Incredible True Adventure of Two Girls In Love" (a high school, lesbian, interracial, romantic comedy about a tomboy from the wrong side of the tracks who woos and wins the prettiest, smartest, most popular girl in her class—*A. Taubin*, Village Voice); Stephen James (**THE MAKE**), which also won the Bronze Medal at the Student Academy Awards, has written and will direct his first feature "Certain Guys" to be produced by Robert Benton.

Ethan Spigland (**THE STRANGE CASE OF BALTHAZAR HYPOLITE**) and Bart Freundlich (**A DOG RACE IN ALASKA**) are beyond our reach at the moment. It's anybody's guess what they're doing, but I'm willing to bet they are both making films. *Jeremiah Newton, Student Programs Director.*

Jeremiah Newton, Student Programs Director of the Hamptons International Film Festival, was instrumental in creating the student awards structure. His autobiographical reminiscence of the feminist Valerie Solanis, has been sold to the BBC/Apparatus Productions, to be turned into a feature film this winter starring Lili Taylor. He is film industry liaison at New York University's Tisch School of the Arts, and for over a decade, chair of the New York Chapter of the National Academy of Television Arts & Sciences Cinema Club.

STUDENT FILM JURY

Andy Keir, has been a film editor for the past seven years with RebelEdit in New York. Currently he is editing **COURAGE AND PAIN**, a documentary about Haitian refugees, produced by Jonathan Demme.

Kathleen Murphy, whose criticisms have appeared in **MOVIETONE NEWS**, **THE VILLAGE VOICE**, **FILM COMMENT**, and her essays on films have been included in **WOMEN IN THE CINEMA**, **THE CLASSIC AMERICAN NOVEL AND THE MOVIES**, **THE MYTH OF THE WEST** and other books. Currently, she is writer-in-residence at the Film Society of Lincoln Center.

David Asher Martin, has produced, written and directed over 150 industrial films.

Brandon Judell, is a producer/co-host of WBAI's Arts Magazine, a reviewer for **CRITIC'S CHOICE** on America Online, and a contributor to **DETOUR**, **THE BAY AREA REPORTER** and **DIVERSION**. He also co-stars in Rosa Von Praunheim's upcoming feature **NEUROSIA**.

Merrick Bursick, has created several TV sitcom pilots as well as developed projects for the Children's Television Workshop and Graff Pay Per View. He is currently at work on a film script **A GHOST OF A CHANCE**.

Leslie DiRusso, is a videomaker, photographer, writer and producer. Best known for her work on Tibet curating the award winning exhibition **SEVEN YEARS IN TIBET, PHOTOGRAPHS BY HEINRICH HARRER** which appeared at the American Museum of Natural History, currently traveling throughout the country.

Naomi Lazard, a co-founder of the Hamptons International Film Festival, is an award-winning poet and translator. Formerly poet-in-residence at the University of Montana, President of the Poetry Society of America and the author of six books.

Richard Jameson, is the editor of **FILM COMMENT** Magazine.

Lawrence B. Marcus, is the writer of more than 17 films including **PETULIA** and nominated for an Oscar for **THE STUNTMAN**. He's recently completed a script for Paul Newman called **THE HOMESMAN** (Working Title).

Viva Knight, her many credits include producing the popular TV series **MARY HARTMAN, MARY HARTMAN**, **ALL THAT GLITTERS** and **EVERY DAY**, associate producer on **ONE DAY AT A TIME** and **GOOD TIMES**. She also has her own production company in New York and Los Angeles developing television and feature film projects; screenwriter; served on the Board of Directors of Women in Film; DGA and Writer's Guild member.

1994 STUDENT FILM WINNERS



XXXTASY: Two Days in the Life of a Saint



THE PISSING RAIN

GRADUATE WINNERS

LA CIUDAD, dir. David Ryker; New York University.
LA CIUDAD is the story of a puppeteer and his daughter who are homeless in New York. 15 minutes

XXXTASY. TWO DAYS IN THE LIFE OF A SAINT,

dir. Myra Paci; New York University.

A New York story about a polish immigrant go-go dancer who dreams of Hollywood, and a man living in his car who dreams of redemption. They meet. A comical and at times, brutally violent look at the American dream. MUSIC by Carter Burwell (RAISING ARIZONA, THE HUDSUCKER PROXY and MILLER'S CROSSING) 29 minutes

THE PISSING RAIN, dir. Marco A .Marinez-Galarce;
Columbia University.

This 12-minute animated short, tells the story of Antonia, a 7-year old boy, living in Guayaquil, Ecuador. The year is 1959. Antonio and his family are sleeping in the bathroom, the innermost room in their apartment, for outside sporadic gunshots continue through the night, and the bathroom is the safest place. Since Antonio needs to relieve himself...a difficult thing to do since everyone is asleep in the bathroom, he manages to make his way to the balcony and looking down, sees something that changes his life forever. 12 minutes

THE BABY ROOM, dir. Stephanie Ripps;
New York University.

A portrait of a few hours in the life of a single mother struggling to support her child by working as a topless dancer in east New York. Based on real accounts of dancers, the film depicts the unsettling moment when this woman's life as a "mother" and as a "dancer" intersect. 9.5 minutes

DORA WAS DYSFUNCTIONAL, dir. Andrea Odezynska;
American Film Institute

A mystical, romantic comedy set in LA's bohemian underside. Dora Temmenyky uses an ancient love ritual in an attempt to win back her boyfriend. 30 minutes

UNDERGRADUATE WINNERS

ALIVE AND KICKING, dir. Luke Greenfield;
University of Southern California.

An adventure-comedy about three college studnents who finally realize that life is a journey, not a destination. 12 minutes

OUTSIDE, dir. Matt Danciger;
The Art Center of Design, Pasadena

In a small deserted cafe, a copy cat killer unwittingly sits down to dinner with the officer who's hunting him. 35 minutes

INTO THE UNDERWORLD, dir. John Weisgerber;
The School of Visual Arts

Detective James Alister spent several months persuing a vicious serial killer known as 'The Queen'. She is eventually found and placed in an asylum from which she escapes. 26 minutes

BOX ALLEY, dir. Andrew Rona; The School of Visual Arts
A tale no bigger than a show box... 27 minutes

BRENDA'S GOOD WEEK, dir. Jason Zolov;
Wesleyan University

An ordinary woman named Brenda unexpectedly enjoys a good week. 21.5 minutes

PLAYDATES:

Graduate Short Films screen:

THU. 10/20 at 6:30 pm UA #4 and SAT. 10/22 at 9:45 am UA #4

Undergraduate Short Films screen:

THU. 10/20 at 9:30 pm UA #4 and SAT. 10/22 at 12:45 pm UA #4

A red Ford Contour is shown from a front-three-quarter view, parked on a reflective surface. In the background, a large, circular globe is mounted on a wall, displaying a map of the world with a warm, orange and red color scheme. The car's headlights are on, and the Ford logo is visible on the front grille.

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ARCHIVAL FILM PRESENTATIONS



Friday, October 21, 6:30 pm at UA #4

DISNEY IN WONDERLAND

The Silent Cartoons of Walt Disney
Presented by the American Museum of the Moving Image
Live Music by Donald Sosin



Until now, most of what we knew of Walt Disney happened A.M. After Mickey. However, this genius was thriving before the mouse took over and this selection of archival prints gives us a rare look at very early Disney and charts the evolution of his prolific talent. Disney was making animated fillers as early as 1921 in Kansas City. The animals came after a series of jazz-age fairy tales and a series of charming Alice comedies featuring a live-action girl sharing the screen with cartoon animals. Disney's first commercial success was not a mouse but Oswald, the Lucky Rabbit. Early Disney cartoons were actually silent swinging movies - cartoons as a form of visual novelty jazz - and showing the influence of filmmakers such as Buster Keaton and Douglas Fairbanks combined with the influence of rival animators Otto Mesmer and Max Fleischer. The over 90 silent cartoons chart the road Disney took to discover Mickey Mouse. They also reveal the skilled producer who built his kingdom with commercial wizardry. The Silly Symphonies and early Mickey Mouse cartoons were a culmination as well as a beginning.

THE PROGRAM:

Puss in Boots 1922. From the "Laugh-O-grams series featuring a Valentino caricature to tie-in with recently released Blood and Sand.

Alice's Spooky Adventure 1924. Third in the 'Alice' series, with an unnamed cat that would become the recurring character of Julius.

Alice's Egg Plant 1925. This Alice Comedy featured established child actress Dawn O'Day, who became Ann Shirley in later years.

Alice's Wild West Show 1925. The most sophisticated of the Alice series, with all the animation done by Walt Disney and Rollin "Ham" Hamilton.

Alice Chops the Suey 1925. The "inkwell" opening and closing was influenced by the Fleischer studio, as was the near-surreal transformation of one object into another.

Alice in the Woolly West 1926. Hooded figures in an underground laboratory remind us of Pinocchio, and dogs turning into sausages became a Disney standard.

Bright Lights 1928. One of the conventions for Mickey - vaudeville turns thrown off course when something goes wrong - began in this early work.

SOUND FILMS:

Steamboat Willie 1928. Disney's first sound film.

Mickey's Grand Opera 1936. Mickey's success is evident in his rise to the level of impresario. A duck and a chicken singing grand opera is the premise here, with Florence Gill doing the chicken imitations.

ARCHIVAL FILM PRESENTATIONS



Saturday, October 22, 9:00 pm at UA #1 • Sunday, October 23, 12:00 pm at UA #1

The Wild Bunch

U.S.A. 1969

Director: Sam Peckinpah **Producer:** Phil Feldman **Screenwriters:** Walton Green, Sam Peckinpah

Cinematographer: Lucien Ballard **Editor:** Louis Lombardo **Music:** Jerry Fielding

Cast: William Holden, Ernest Borgnine, Robert Ryan, Edmond O'Brien, Warren Oates

Print Source: Warner Brothers

What "Citizen Kane" was to movie lovers in 1941, "The Wild Bunch" was to cinéastes in 1969. Its adrenaline rush of revelations seemed to explode the parameters of the screen. The director and co-writer, Sam Peckinpah, turned the last stand of the Hole-in-the-Wall Gang into a wrenching piece of early twentieth-century mythology. His filmmaking both evinced and catalyzed complex feelings about the outlaws' freedom, brotherhood, and professionalism, their manliness and childishness, and the way they experienced the closing of the West as Purgatory and used Latin America as an escape hatch. The movie remains the most extraordinary summation of Peckinpah's tender-torturous personality. He rips himself open and, against all odds, puts himself back together frame by bloody frame.

The actors include William Holden as Pike Bishop, the bunch's leader; Robert Ryan as Deke Thornton, his ex-partner and reluctant nemesis; Ernest Borgnine as Dutch, Pike's right-hand gun; and Ben Johnson, Warren Oates, Edmond O'Brien, Strother Martin, Bo Hopkins, Jaime Sanchez, and Emilio Fernandez. The script, co-written with Walton Green, puts the cast through tests of individual strength and loyalty that dramatize Peckinpah's preoccupation with the bandits' appetites and anarchy and with the codes and social pressures that rein them in. These trials release the group energy of the most quirky, expressive ensemble ever assembled for an action movie. Holden's forceful, gnarly performance gains from the recent restoration of flashbacks that were cut from the original American-release prints. These scenes depict Pike as a man who screwed up in the past and is now determined to pull off his last job - and "do it right." Peckinpah did it right in "The Wild Bunch"; he produced an American movie that equals or surpasses the best of Kurosawa. "The Wild Bunch" is the Götterdämmerung of Westerns. — *New Yorker Magazine*.



■ DIVINE MAGIC: THE WORLD OF THE SUPERNATURAL ■

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SEMINARS/PANEL DISCUSSIONS

NEW YORK, NEW FILM:

THE EMPIRE STATE STRIKES BACK

Thursday, October 20 at 11:00 am
Bay Street Theatre - Sag Harbor

MODERATOR

Bruce Feinberg

Governors Office for Motion Picture and
Television Development

PANELISTS

Dean Silvers

Producer: Spanking the Monkey, The Last Good Time

Maggie Greenwald

Director: The Kill Off, The Ballad of Little Jo

Scott Maculay

Producer: What Happened Was..., Wifey

John Sloss

Attorney for John Sayles, Richard Linklater,
the New York Nix
Sloss Law Offices

Whit Stillman

Director/Screenwriter/Producer: Barcelona, Metropolitan

TOPICS WILL INCLUDE:

The current climate for film production in New York State and realities of filming in one of the most expensive metropolitan areas in the world. The revitalization of the independent film industry. Is New York's low and smaller budget film boom signaling a trend in film production?

A CONVERSATION WITH...

Friday, October 21 at 3:30 am
Guild Hall - East Hampton

MODERATOR

Jeanine Basinger

Chaired Film Professor
Wesleyan University

Author "A Woman's View: How Hollywood Spoke to
Women 1930-1960"

Last year's Festival provided a golden opportunity to spend an afternoon with two surprise Festival guests: Steven Spielberg and Martin Scorsese, who joined forces in a discussion about film preservation and shared anecdotes about their lives in the movies with a delighted audience of film enthusiasts. This year's surprise film guest promises to be music to your ears.



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THU. 10/20, 9:15PM, UA #3 • SUN. 10/23, 3:00PM, UA #1

Muriel's Wedding

Australia, 1994

Director: P J Hogan **Producers:** Lynda House, Jocelyn Moorhouse
Screenwriter: P J Hogan **Cinematographer:** Martin McGrath
Editor: Jill Bilcock **Music:** Peter Best
Cast: Toni Collette, Bill Hunter, Rachel Griffiths, Jeanie Drynan, Matt Day, Daniel Lapaine **Print Source:** Miramax Films, Inc.
105 minutes

This engaging, realistic comedy from the creators of the equally original art-house hit "Proof" was one of the unqualified hits of this year's Cannes Film Festival. A quirky blend of wry humor and stinging social satire, MURIEL'S WEDDING recounts the events surrounding the celebrated marriage of its plucky, plain-Jane heroine and the aftermath of those events, which are far from what anyone had expected.

Yearning to escape the tawdry boredom of life in the tacky seaside resort town of Porpoise Spit - not to mention her bitchy friends and bullying father - 20-year-old Muriel spends her days perusing borsy bridal catalogues and the seventies stylings of ABBA. Finally fed up with her lot in life, she cobbles together limited funds and sets off in search of Mr. Right. After a brief stint in another resort town, she encounters a fast new friend, and together they head for Sydney and the endless supply of potential fiancées it promises. Soon Muriel has met her knight on a white charger; a picture perfect wedding awaits her. But lurking just beneath the shiny surface of this glittering dream-come-true is a reality that she cannot run away from.



THU. 10/20, 6:15PM, UA #3 • FRI. 10/21, 1:00PM, UA #2

Spider & Rose

Australia, 1994

Director: Bill Bennett **Producers:** Lyn McCarthy, Graeme Tubbenhauer **Screenwriter:** Bill Bennett
Cinematographer: Andrew Lesnie, **Editor:** Henry Dangar
Music: The Cured Sea **Cast:** Ruth Cracknell, Simon Bossell, Max Cullen, Lewis Fitzgerald, Jennifer Cluff, Nellie Bennett, Henry Bennett
Print Source: Southern Star Film Sales **94 minutes**

While odd-couple pairings are certainly not strangers to the screen, this witty new Australian entry to the genre abounds with invention and charm.

After losing her husband in a terrible car accident suffered on a cross-country trip they took, tart-tongued Rose has spent a year recuperating in the hospital. Anxious to return to the family farm she shares with her son and detested daughter-in-law, Rose looks forward to leaving the hospital en route to a 70th birthday party her son plans for her return. For the trip, a six-hour drive from Sydney, she is assigned a young, punkish ambulance driver who is marking his last day on the job; he, in turn, wants nothing more than to dump the old lady and get back to the city for a wild party he has planned to celebrate leaving his detested job. Over the course of the ensuing trip, all manner of unexpected incident is visited upon the dueling duo.

Confounding expectations, this endlessly inventive story of generational conflict on the path to self determination breathes fresh life into both the odd couple and road movie genres. Director Bill Bennett invests his characters with deliciously tart dialogue, and his script with more twists and turns than a country road to provide a refreshing and highly original ride.



FRI. 10/21, 9:45PM, UA #2 • SAT. 10/22, 4:00PM, UA #2

The Sum of Us

Australia, 1994

Directors: Kevin Dowling, Geoff Burton **Producer:** Hal McElroy

Screenwriter: David Stevens

Cinematographer: Geoff Burton **Editor:** Frans Vandenburg

Music: Dave Faulkner **Cast:** Russell Crowe, Jack Thompson, John Polson, Deborah Kennedy **Print Source:** Samuel Goldwyn Company
100 minutes

Wonderful performances by Jack Thompson (Breaker Morant, Wind) and the fast-rising Russell Crowe (Romper Stomper, Hammers Over the Anvil (HIFF '93)) infuse this moving adaptation of the long-running off-Broadway hit about a widowed father and his gay son who share a home in the working class section of Sydney.

Harry Mitchell (Thompson) is an affable widower who both accepts and encourages his son's lifestyle with an enthusiasm that borders on meddlesome. Son Jeff has never made a secret of the fact that he is gay, and the two men share a home life that is as affable as it is odd: when Jeff brings home a man he has met in a gay bar, Harry goes out of his way to make the newcomer feel at home - driving the astonished young man out of the house in the process. Jeff is also responsible for disrupting his father's new relationship. Through a dating service, Harry has met and fallen in love with Joyce, a divorced woman who is still hurting from the rejection of her husband years before. The relationship gains momentum until Joyce learns about Jeff, which is something she simply can't handle. This sets the stage for all that follows in a stirring story of familial love and selfless devotion.

Co-director Kevin Dowling received the Outer Critics Circle Award for Best Off-Broadway Production in 1991 for "The Sum of Us." Together with debuting co-director, Geoff Burton (cinematographer of such Australian gems as Sirens, Flirting and Wide Sargasso Sea), he has created an elegant, deeply humanistic family portrait.



FRI. 10/21, 9:15PM, UA #3 • SAT. 10/22, 12:00PM, UA #1

The Violinist

Le Joueur de Violin
Belgium/France, 1994

Director: Charlie Van Damme **Producer:** René Cleitman

Screenwriter: Jean François Goyet

Cinematographer: Walter Vanden Ende

Editor: Emmanuelle Castro **Music:** Gidon Kremer **Cast:** Richard Berry, François Berleand, Inés de Medeiros, Geno Lechner, John Dobrynine **Print Source:** President Films 94 minutes

Though a number of films have emerged from Europe in recent years dealing with the emotional connection between music and life, few have dealt with the subject in such an emotionally charged manner as this exquisite rendering of an extraordinary talent driven to the brink of madness by his quest for musical perfection.

Richard Berry is the violinist of the title; an extremely talented concert virtuoso who grows increasingly frustrated with the music scene he considers to be a hollow sham. Intent upon 'interpreting' Bach rather than endlessly repeating the symphonic arrangements which his employers insist upon, he walks away in disgust from his glittering career in order to pursue a life playing for the random denizens of the Paris Metro. Rejoicing in the acoustics of this underground world, he enlists in a duel against indifference and ugliness, playing for the anonymous passing faces who become his newfound muse.

Slowly it becomes clear that he is descending into madness, as his alienation from everything and everyone around him intensifies. Eventually he reaches bottom, though for the violinist, it is an ascent to the peak of his art. Can he redeem himself and regain all he has lost in his quixotic quest? You'll have to see the movie for yourself to find out. As for me, the violin solo which provides the movie's brilliant climax was one of the most moving experiences I've encountered at the movies this year.



FRI. 10/21, 9:45PM, UA #2 • SAT. 10/22, 4:00PM, UA #2

The Sum of Us

Australia, 1994

Directors: Kevin Dowling, Geoff Burton **Producer:** Hal McElroy

Screenwriter: David Stevens

Cinematographer: Geoff Burton **Editor:** Frans Vandenburg

Music: Dave Faulkner **Cast:** Russell Crowe, Jack Thompson, John Polson, Deborah Kennedy **Print Source:** Samuel Goldwyn Company
100 minutes

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SAT. 10/22, 3:30PM, UA #5 • SUN. 10/23, 5:30PM, UA #6

Johnny 100 Pesos

Johnny Cien Pesos
Chile 1993

Director/Producer: Gustavo Graef Marino

Screenwriters: Gerardo Caceres, Gustavo Graef Marino

Cinematographer: Jose Luis Arrendondo **Editor:** Danielle Fillios

Music: Andres Pollak **Cast:** Armando Araiza, Patricia Rivera, Willy Semler, Paulina Urrutia **Print Source:** August Entertainment
90 minutes

Johnny 100 Pesos is based on a real incident - a bungled robbery and kidnapping that captured the attention of the media and the imagination of the Chilean public in 1990. Much of the sensational incident was even broadcast live on television. Director Gustavo Graef Marino re-creates the event as a rugged little thriller with a black comic soul.

Johnny Garcia is a misguided teenager who, along with four menacing accomplices, attempts to rob an illegal currency exchange. But what seemed a surefire plan goes almost immediately wrong when the police turn up, forcing the bandits to take the office's staff and clients hostage - shades of Dog Day Afternoon.

Cleverly making use of some of the actual broadcast footage from the ensuing siege, Johnny 100 Pesos takes hold of the audience early on and never lets go. Along the way, Marino throws some nicely pointed barbs at government bureaucrats and the inevitable media circus. In a typically funny bit of business, a TV reporter attempts to interview Johnny's former girlfriend: "Say a word to Johnny," he urges. "I can't," she replies on the air. "My father has forbidden me to speak to him."



THU. 10/20, 12:30PM, UA #5 • FRI. 10/21, 8:30PM, UA #6

Red Firecracker, Green Firecracker

(Paoda Shuang Deng)
China/Hong Kong, 1994

Director: He Ping **Producers:** Chan Chun-keung, Yung Naiming

Screenwriter: Da Ying, from the novel by Feng Jikai

Editor: Yuan Hong **Music:** Zhao Jiping **Cast:** Ning Jing, Wu Gang, Zhao Xiaorui, Gao Yang **Print Source:** October Films
116 minutes

This splendid new romantic melodrama from Hong Kong has all the visual lushness and emotional resonance of the films of the great Zhang Yimou (Ju Dou, Raise the Red Lantern). Red Firecracker tells the story of a thwarted love affair between a poor but talented painter and the daughter of a wealthy fireworks manufacturer.

She is an only child and, as such, has been raised to live as a man, to take responsibility for the family's business and never marry. He is a stubbornly independent artist and enough in love to defy such archaic prohibitions - leading to a few moments of stolen passion and much trouble for the couple.

Of course, having a story that features fireworks so prominently provides plenty of cinematic flash and bang - most excitingly at the climax, in which suitors are allowed to compete for the lady's hand with spectacular pyrotechnic displays (the most daring and dangerous wins!)

Director He Ping, known for The Swordsman in Double-Flag Town, is clearly a talent to watch. There's no doubting his skill at evoking character and atmosphere, from the first subtle flickers of sexual desire to the bolder displays of emotion. Red Firecracker promises to be one of the most colorful and explosive treats of this year's Festival.

U.S. Premiere



THU. 10/20, 10:00PM, UA #5 • FRI. 10/21, 12:30PM, UA #5

La Folie Douce

Loose Screws
France, 1994

Director: Frederic Jardin **Producer:** Alain Sarde
Screenwriters: Frederic Jardin, Fabrice Roger-Lacan
Cinematographer: Fabrice Roger-Lacan **Cast:** Geraldine Pailhas,
Bernard Verley, Edouard Baer, Isabelle Nanty
Print Source: SARA Films 90 minutes

This delightful romp through the romantic pursuits of a group of attractive young Parisians is as breezy and fresh as a spring morning and marks a terrific directorial debut by 25-year-old Frederic Jardin, who honed his talents as an assistant director for Jean Luc Godard, Jaques Doillon and Claude Sautet.

Stringing together a series of delicious vignettes, the film introduces us to dashing cynical Edouard, who hosts a lonely-hearts confessional show on a hip Parisian radio station. As the only romantically unattached member of his circle of friends, Edouard dispenses unsolicited advice to his twenty-something cohorts. He used to be an item with the spacey Lotte, but she is now completely taken with strong, silent-type Roman. Boyish Eric and womanly Louise break up when Louise falls for fiftyish intellectual Landrius, while Eric takes up with sexy shoe saleswoman Vera. Slightly older Gloria and Josef are married and working themselves to death, but Josef is cheating with Julie, while Gloria has found spectacular carnal delight in the arms of local coffee shop manager Franck.

And so it goes...Director Jardin effortlessly manages to keep all of these balls in the air, making this giddy romantic comedy a satisfying, sexy delight.



SAT. 10/22, 9:15AM, UA #3 • SUN. 10/23, 9:15PM, UA #3

Je M'Appelle Victor

Call Me Victor
France, 1993

Director: Guy Jacques **Producers:** Bertrand Dussart, Catherine Dussart **Screenwriters:** Guy Jacques, Emmanuel List
Cinematographer: Jerome Robert **Editor:** Susana Rossberg
Music: Jean-Claude Vannier **Cast:** Jeanne Moreau, Micheline Presle, Dominique Pinon, Julien Guomar
Print Source: Sony Pictures Classics 100 minutes

The eccentric members of a large family form the basis of this enchanting story, set in a small village in central France, of a young boy's first love affair.

Eleven-year-old Basile finds himself surrounded by doting adults - with the notable exception of his flaky mother. Taken in by his strong-willed grandmother and slightly loony grandfather, Basile also counts a fun-loving uncle and the local stationmaster among his charmed circle. But his closest confidant is his grandmother's elderly half-sister, Rose (Jeanne Moreau in another radiant performance), who has lived in the attic for so many years that everyone outside the family believes she is long dead.

Basile and Rose spend much time together, during which she regales him with stories of her pre-war sweetheart, Victor. The young boy is captivated by her memories, and when the beautiful Cecile enters the picture and steals Basile's heart, he appropriates Rose's stories of the dashing Victor in order to win the young woman's affections.

U.S. Premiere



THU. 10/20, 4:00PM, UA #2 • SAT. 10/22, 8:30PM, UA #6

The Light of Dying Stars

La Lumiere des Etoiles Mortes
France, 1994

Director: Charles Matton, **Producer:** Humbert Balzan

Screenwriter: Charles Matton **Cinematographer:** Jean Jacques

Flori Cast: Richard Bohringer, Jean-François Balmer, Caroline Sihol, Léonard Matton **Print Source:** UGC Internationale **118 minutes**

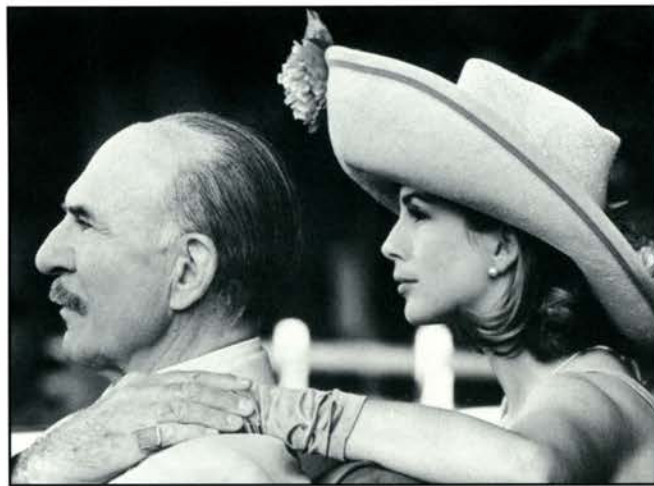
THE LIGHT OF DYING STARS is an exquisite childhood memoir of love and loss set in German-occupied France during the early 1940's.

Young Charles is a sensitive 9-year-old who lives with his religion-obsessed older sister, his slightly eccentric mother and two female servants in a large mansion in the French countryside. At the film's outset, the boy's father arrives, tired and broken after having trudged almost 200 miles from Paris. The German occupation of France has just begun.

Before long, his war-weary father is forced to welcome a delegation of German soldiers demanding to be lodged in the family's expansive chateau. Over the course of ensuing years, the soldiers share daily life with the family, and for a while, the horrors of ongoing war are kept at a comfortable remove from life in the idyllic setting. Eventually, the gap between peaceful coexistence and cruel reality is shattered, as the family's Jewish neighbors are dragged from their stately home and the building is burned to the ground.

Far different in its tone and concerns from standard WWII fare, this film presents a wholly original view of what life during wartime means to a young, impressionable boy.

Director/Writer Charles Matton has mined his autobiographical experiences to provide a thoughtful gem quite unlike any wartime story you've ever encountered.



FRI. 10/21, 5:30PM, UA #6 • SUN. 10/23, 7:00PM, UA #5

Le Parfum de Y'Vonne

(Yvonne's Perfume)
France, 1994

Director: Patrice Leconte **Producer:** Thierry de Ganay

Screenwriter: Patrice Leconte

Cinematographer: **Editor:** Joelle Hache **Music:** Pascal Esteve

Cast: Jean-Pierre Marielle, Hippolyte Girardot, Sandra Majani, Richard Bohringer, Paul Guers **Print Source:** President Films **89 minutes**

Infusing his new film with the same kind of steamy, dreamy atmosphere that permeated his art house hit, *The Hairdresser's Husband*, Patrice Laconte returns to form with this delectable tale concerning one man's haunted reminiscence of an intense romance in the summer of 1958.

The film is told in flashback form as Victor (Hippolyte Girardot) gazes into what appears to be a bonfire - but is something else entirely - and thinks back a few years to the fateful day he met lovely young Yvonne (Sandra Majani) in the lobby of a luxury hotel on the shores of Lake Geneva. Accompanied by her wealthy, indulgent uncle (Richard Bohringer), Yvonne is instantly drawn to the dashing mysterious Victor, and a passionate affair ensues. Joining their indulgent daily entertainments is the flamboyant, equally mysterious Dr. Meinth, who is somehow involved in the ongoing war in Algeria.

This classic French love story is told in the style of a subtle thriller; Yvonne, Victor and Meinth form a trio of co-conspirators who seemingly share a languorous life of elegance and spirited mockery, even as each withholds certain secrets from the others. Perhaps the Toronto Film Festival catalogue put it best: "like a whiff of perfume, its pleasures linger in the air and have nothing to do with rational explanations." A stunning and deeply sensual work of art.

U.S. Premiere



SAT. 10/22, 6:30PM, UA #4 • SUN. 10/23 3:30PM, UA #5

When I was 5, I Killed Myself

Quand J'Avais 5 Ans Je M'Ai Tué
France, 1993

Director: Jean-Claude Sussfeld **Producer:** Patrick Godeau
Screenwriters: Jean-Claude Sussfeld, Jean-Pierre Carasso
Cast: Hippolyte Girardot, Patrick Bouchitey, Dimitri Rougeul, Salomé
Print Source: Promotion Cinema 90 minutes

In recent years, several European films dealing with childhood have struck a chord with U. S. audiences, creating indelible images of that fragile state between innocence and experience which serve to illuminate our adult condition in ways that conventional genre-based films are incapable of achieving. "My Life as a Dog", "Cinema Paradiso", and last year's Hamptons Film Festival hit, "Son of the Shark" are but a few striking examples; WHEN I WAS FIVE, I KILLED MYSELF must now be added to that list.

Set in France during the early sixties, the film introduces us to Gil, a precocious young boy full of fantasy and dreams, who falls hopelessly in love with Jessica, a little girl who is every bit as exceptional as he. Their attachment to each other unsettles the children's parents deeply, particularly when the children begin to mimic grown-up sexual behavior. In the blink of an eye, Gil is sent to Les Paquerettes, a home for 'problem' children, "because of what he's done to Jessica." In this strange universe, Dr. Nevele and Edouard, a young intern, try to straighten out Gil through diametrically opposed methods. But can Gil play the game of being normal, renounce being himself and forget his first and greatest love?

Unique in its subject matter and concerns, and redolent with haunting visual imagery, WHEN I WAS FIVE...is an exquisitely crafted portrayal of childhood love.

U.S. Premiere



THU. 10/20, 6:45PM, UA #2 • SAT. 10/22, 3:00PM, UA #1

A Business Affair

Great Britain/France, 1994

Director: Charlotte Brandstrom **Producers:** Xavier Larere, Clive Parsons, Davina Belling **Screenwriter:** William Stadiem
Cinematographer: Willy Kurant **Editor:** Laurence Méry-Clark
Music: Didier Vasseur **Cast:** Christopher Walken, Carole Bouquet, Jonathan Pryce **Print Source:** Capella International 101 minutes

Male Vanity comes in for a thorough trashing in this delightfully droll dramatic comedy featuring a three-cornered relationship that shares much in common with the Bermuda Triangle.

The radiant Carole Bouquet portrays Kate Swallow, a young French woman who works as a floor model in an upscale British department store in order to support her adored celebrity husband of four years, grumpy novelist Alec Bolton (Jonathan Price), whose creative juices haven't been flowing of late. In her spare time, Kate is writing her own first novel - a source of much aggravation for Alec, as her writing seems to gush forth while he suffers the torments of writer's block.

Into their life comes the brash American mover-and-shaker Vanni Corso (Christopher Walken), a literary lothario who signs the tony Alec to a contract in order to bolster the failing old London publishing firm he's recently bought. While Alec stewes in his creative slump, Kate submits her book to Corso, causing Alec to take umbrage while the marriage begins to totter. Corso decides to buy Kate's book, though what he is really after is Kate herself; eventually he wins her away from Alec, who has let his marriage to Kate crumble through his own professional insecurity with a successful author-wife.

All appears to be turning up roses for Kate: a man who seems to truly love her for herself, a second novel well on the way to completion and a new sense of self-worth. But fate, like life, holds a few surprises in store for her; before long she is forced to confront the question of whether any man is capable of dealing with a strong, successful woman.



Contemporary World Cinema

U.S. Premiere



SAT. 10/22, 6:00PM, UA #1 • SUN. 10/23, 1:00PM, UA #2

Captives

Great Britain/USA 1994

Director: Angela Pope **Producer:** David M. Thompson
Screenplay: Frank Deasy **Cinematographer:** Remi Adefarasin
Editor: Dave King **Cast:** Tim Roth, Julia Ormond, Richard Hawley,
 Jeff Nuttall, Kenneth Cope, Keith Allen, Bill Moody
Print Source: Distant Horizon
 95 minutes

Rachel, (Julia Ormond) is an attractive, 30-year-old dentist on the rebound from a painful divorce who takes a job working two days a week in a high security prison. Among the inmates who are her patients, Rachel finds herself drawn to Philip (Tim Roth), a soon-to-be-released prisoner who is allowed weekly visits outside the prison for school courses he is taking. Sexual chemistry gradually wears down Rachel's professional qualms, and when Philip slips her a note asking for a rendezvous, she agrees to meet him despite her misgivings. They meet at a diner, and attraction quickly escalates into outright obsession, though both are forced to hide their relationship during their brief encounters back at the prison clinic.

Despite their caution, the romantic link between the pair has been noted by one of Philip's fellow prisoners, who uses the information to blackmail Rachel into smuggling a package into jail. Initially resisting the thug's demand, Rachel changes her mind when her best friend becomes the object of the inmate's threats through his contacts in the outside world. At the same time, she learns why Philip has landed in prison, and finds herself caught in a trap from which there is no escape.

Boasting bravura central performances and rich, moody lensing, CAPTIVES is a strong feature debut from long-time documentary filmmaker Angela Pope.



BRITISH FILM DAY

U.S. Premiere



SAT. 10/22, 12:30PM, UA #5 • SUN. 10/23, 10:00PM, UA #5

Family

Great Britain, 1994

Director: Michael Winterbottom **Producer:** Andrew Eaton
Screenwriter: Roddy Doyle **Cinematographer:** Daf Hobson
Editor: Trevor Waite **Music:** Elvis Costello, John Harle
Cast: Sean McGinley, Ger Ryan, Neili Conroy, Barry Ward,
 Des McAleer
Print Source: BBC Films 118 minutes

The third segment in 1993 Booker Prize winner Roddy Doyle's Barrytown trilogy (the first two parts formed the basis for the previously successful films, THE COMMITMENTS and THE SNAPPER) FAMILY again explores the plight of Dublin's working class poor, this time painting a much darker portrait of family life.

Introducing us to the Spencer clan, a dysfunctional family ruled over by a domineering, loutish father, the film focuses in turn on all of the family members, providing each their own "chapter" and viewpoint. There's father Charlo, a boorish, thieving womanizer who beats his wife; mum Paula, his long-suffering wife who drinks too much and tells herself that he will change; asthmatic John Paul, 13, football-mad and headed in the same direction as his dad; and his sister Nicola, 16, who works in a factory and is not unaware of her father's interest in her budding sexuality.

Raw and gritty in its portrayal of life amid the tenements of a run down public housing project, FAMILY is never less than riveting cinema in the unique tradition of British 'kitchen sink' drama.



BRITISH FILM DAY

HAMPTONS INTERNATIONAL FILM FESTIVAL 45



SAT. 10/22, 9:00AM, UA #1 • SUN. 10/23, 6:15PM, UA #3

Moving the Mountain

Great Britain, 1994

Director: Michael Apted **Producer:** Trudie Styler

Screenwriter: Cinematographer: Maryse Alberti

Editor: Susanne Rostock **Music:** Liu Sola

Cast: Li Lu, Chai Ling, Wu'er Kaixi, Wang Chaohua, Wei Jingsheng, Wang Dan, John Shem **Print Source:** Xingu Films
83 minutes

In June of 1989, more than one million Chinese citizens gathered in Tiananmen Square to witness a youthful upheaval that shook the world and threatened to change the course of history. Five years later and still wanted by their government for 'crimes against the state' many of the young student organizers have changed their tactics, but few have abandoned their hopes for democracy. This amazing documentary blends powerful personal stories with original footage of those events, archival material from the cultural revolution and imaginative redramatisations to create a stunning portrayal of a society long overdue for enormous changes and a political system which threatens to extinguish all hope for freedom and democracy.

Filmmaker Michael Apted is a rarity among filmmakers, moving back and forth between the fiction feature form (Coal Miner's Daughter, Gorillas in the Mist) and the documentary feature format (28 Up, Incident at Oglala) to great effect. With MOVING THE MOUNTAIN he has taken a 'giant leap forward,' bringing lucidity and heartfelt drama to an epochal moment in contemporary world history.



BRITISH FILM DAY



SAT. 10/22, 9:15PM, UA #3 • SUN. 10/23, 9:00AM, UA #1

Sister My Sister

Great Britain, 1994

Director: Nancy Meckler **Producer:** Norma Heyman

Screenwriter: Wendy Kesselman **Cinematographer:** Ashley Rowe

Editor: David Stiven **Music:** Stephen Warbeck **Cast:** Julie Walters, Joely Richardson, Jodhi May, Sophie Thursteld

Print Source: Film Four International 89 minutes

This very strange tale, taken from a true case which formed the basis of Jean Genet's 'The Maids,' is set in a French provincial town during the 1930's; a time when social rigidity and sexual repression were paramount factors in the way people conducted themselves.

The wealthy Madame Danzard and her daughter Isabelle lead lives of perfect respectability in the exquisite manse they share in the quiet town of Le Mans. Their two servants, sisters Christine and Lea, are the envy of the Danzard's neighbors for their immaculate appearance and careful attention to duty. This perfect bourgeois existence is not, however, what it seems. While Madame's burden is her awkward, sulky daughter Isabelle, Christine's is her younger, inexperienced Sister Lea. But Lea, pretty, shy and seductive, is also her only joy. The atmosphere in the house becomes increasingly claustrophobic, fueled by Madame Danzard's uneasy awareness that the close relationship between her two maids has taken on a new dimension. Despite her growing unease, it is beyond even her imagination to understand the sexual fever that now exists between the two girls.

As tension between the four women escalates to the boiling point, an act of shocking violence erupts, catapulting the complacent little town into the limelight and ensuring the Danzard household a place in history.

This dark, perverse gothic tale boasts incredible performances by Julie Walters as Madame Danzard and Joely Richardson as the obsessive servant Christine. This is definitely not a film for the squeamish.



BRITISH FILM DAY

U.S. Premiere



THU. 10/20, 12:00PM, UA #4 • SUN. 10/23, 9:30PM, UA #4

Tracking Down Maggie...

The Unofficial Autobiography of Margaret Thatcher
Great Britain, 1994

Director: Nick Broomfield **Producer:** Rieta Oord

Cinematographer: Barry Ackroyd

Editors: Rick Vick, Susan Bloom

Music: David Bergaud **Print Source:** In Pictures
83 minutes

An enormously entertaining overview of its elusive subject, **TRACKING DOWN MAGGIE** pits revered documentarian Nick Broomfield (*Soldier Girls* (1983), *Monster in a Box* (1991), *Aileen Wuornos: The Selling of a Serial Killer* (1993)) against the various handlers and minions of Britain's "Iron Lady", ex-Prime Minister Margaret Thatcher, in a quixotic quest to gain entree to both the woman and the intimate facts behind her rapid rise and ignominious fall.

Opening in the immediate aftermath of Thatcher's unceremonious departure from 10 Downing Street (she's given four days to vacate the premises after 15 years in power), the film follows the amusing travails of Broomfield as he is systematically denied access to the elusive former leader during the US promotional tour for the publication of her autobiography. Trying in vain to penetrate the protective shield of her security team, Broomfield soon turns his camera instead on her past, attempting to interview a wide range of family members, former friends and colleagues in a revealing and at times highly amusing montage of memories. What emerges is a provocative portrait of a unique and iron-willed individual who defined her era at the cost of her own humanity.



BRITISH FILM DAY



FRI. 10/21, 6:15PM, UA #3 • SAT. 10/22, 12:15PM, UA #3

A Man of No Importance

Ireland, 1994

Director: Suri Krishnamma **Producer:** Jonathan Cavendish

Screenwriter: Barry Devlin **Cinematographer:** Ashley Rowe

Editor: David Freeman **Music:** Julian Nott

Cast: Albert Finney, Brenda Fricker, Michael Gambon, Tara Fitzgerald, Rufus Sewell **Print Source:** Sony Pictures Classics
98 minutes

Albert Finney is a consummate acting talent, inhabiting his characters the way one slips on an old and comfortable robe. Given this quality, the part of Alfie Byrne, a poetry loving, literate Dublin busdriver on the 25-A who instructs his riders on the wit and wisdom of his idol Oscar Wilde, is a tour de force for this great actor.

When beautiful Adele Rice (Tara Fitzgerald) appears on his bus, Alfie is certain his idealized vision of Wilde's "Salome" has been found and he resolves to fulfill his ambition to mount that play. Only in the films' provincial portrayal of Dublin could Alfie's endeavor elicit so much community opinion. The play is mounted at the local church - the priest believes a play about John the Baptist must be religious in theme - and the butcher, who plays King Herod, is shocked by the language of the play and Alfie's attention to Adele. The downside of this intimacy is that Alfie's life is under a microscope.

As the play and romance with the beguiling Adele progresses, Alfie, like Wilde, is forced to face his sexual identity - particularly his relationship with his fellow driver Robbie (Rufus Sewell) - and risk alienating the community. *A Man of No Importance* starts out as a lark, romantic and sunny; but this is a film of many moods. Adele is not what she seems, and life begins to supercede theater. Like the other famous Alfie, this one must come to terms with his own identity.

That he can handle this quixotic blend of lightness and shadow with such adroitness is a tribute to director Suri Krishnamma, who has elicited brilliant performances from his ensemble British and Irish cast - particularly Rufus Sewell and Tara Fitzgerald.



FRI. 10/21, 10:00PM, UA #5 • SUN. 10/23, 9:45AM, UA #4

Crows

Wrony
Poland, 1994

Director: Dorota Kedzierzawska **Producer:** Foko Film Studio
Screenwriter: Dorota Kedzierzawska **Cinematographer:** Arthur Reinhart **Editors:** Dorota Kedzierzawska, Arthur Reinhart
Music: Wlodek Pawlik **Cast:** Karolina Ostrozny, Kasia Szczepanik, Anna Pruchal **Print Source:** Loka Motion Productions **68 minutes**

A haunting story of innocence unprotected, CROWS is a small, sparkling gem of a movie replete with stunning imagery and a brilliant central performance by its young protagonist. Its story of a lonely young girl who kidnaps a younger child in her desperate desire for a family reflects both the alienation endemic in post-revolutionary Eastern Europe and our own society's abandonment of our young.

The film's main character is a loner and a dreamer, unpopular at school, unfazed by her male classmates' sexual taunts and left to her own resources by a young mother who is always away at work. Wandering alone through the village one day, she witnesses an idyllic scene: behind the windows of a charming home, a mother comforts her infant daughter. Laying in wait outside the gate of the house, she lures the young girl to join her when her mother lets her out in the yard to play. Over the course of the ensuing day the two spend together, she tells the younger child that she is her real mother, and that they're running away to a land where true happiness awaits.

Showing With:

TREVOR

Director: Peggy Rajski **Producer:** Randy Stone
Writer: James Lecesne. **19 minutes**

Another kind of story about childhood alienation, TREVOR introduces us to an extraordinary 13-year-old boy who is bright, witty, sensitive and also happens to be struggling to come to terms with the fact that he is not like the other boys. This is an important film about a rarely discussed topic; it comes at a time when studies show that the incidence of suicide among gay and lesbian teenagers accounts for one-third of all teenage suicides.



THU. 10/20, 1:00PM, UA #2 • FRI. 10/21, 7:00PM, UA #5

Window To Paris

Okno V Pariz
Russia/France, 1994

Director: Yuri Mamin **Producer:** Guy Seligmann
Screenwriters: Ardadi Tigai, Yuri Mamin **Cinematographer:** Sergei Nekrassov **Editor:** Olga Andrianova **Music:** Yuri Mamin
Cast: Agnes Soral, Sergei Dontsov, Viktor Michailov, Nina Oussatova
Print Source: Sony Pictures Classics **87 minutes**

This joyously funny story about the denizens of a run down St. Petersburg tenement who discover a hidden door that leads them into the City of Light was one of the major hits of this year's Berlin Film Festival, and with good reason: if Alice had enjoyed this kind of change when she stepped through the looking glass, we might never have seen her again!

As the film opens, the sweet-natured music teacher Nikolai has just moved into a down-at-the-heels apartment where its former inhabitant, an old woman, has died. Through nobody has fed the woman's cat since her death, he seems unusually well-fed. Determined to solve this mystery, Nikolai and his fellow boarder Gorokhov follow the cat, who crawls into a wardrobe that has been unused for years. In the wardrobe, the men discover a window, which leads them onto a fire escape overlooking a street they are wholly unfamiliar with. Climbing down onto the street the men set about exploring, though it is not until they awaken from a drunken stupor the next morning that they realize where they have been: Paris, the City of Light!

Before long, Nikolai's neighbors hear of the discovery and a frenzied shopping spree ensues, with all of the rooming house residents frantic to bring back whatever consumer items they can get through the window - from paté to a Citroen which is somehow hoisted into the living room - before their window on the west closes for keeps (as predicted by an enchanted spell found in the old woman's apartment). You, too, will be caught up in the spell this enchanting movie weaves.



FRI. 10/21, 3:30PM, UA #5 • SUN. 10/23, 8:30PM, UA #6

Vukovar Poste Restante

Serbia, 1994

Director: Boro Draskovic **Producer:** Danka Muzdeka Mandzuka
Screenwriter: Maja and Boro Draskovic
Cinematographer: Aleksandar Petkovic
Editor: Snezana Ivanovic **Cast:** Mirjana Jokovic, Boris Isakovic
Print Source: Dan Film/Iskra Productions **96 minutes**

The story of VUKOVAR begins on the eve of the collapse of communism in Eastern Europe, when giddy optimism rises like a phoenix from the crumbling symbol of the newly razed Berlin Wall. A young couple, friends since childhood, are married and begin a new life together in the town of Vukovar, Yugoslavia. Little thought is given to the fact that he is Serbian while she is a Croat. During the ceremony, demonstrations erupt in the town square. Before long scattered fighting breaks out in the countryside and their blissful honeymoon is interrupted by a call to arms. He has been enlisted by the crumbling Yugoslavian army, and she is left alone at home to ponder their fate.

Soon the fratricidal fighting engulfs their own village, pitting neighbor against neighbor in a nightmarish scenario that none could have predicted. Separated from each other by rapidly escalating events, this once happy couple are swept up in the violence that surrounds them on all sides. As her husband deserts his unit and struggles to return to his now-pregnant bride, he has no idea of the fate that awaits him in the decimated town they once called home.



SAT. 10/22, 5:30PM, UA #6 • SUN. 10/23, 9:45PM, UA #2

The Wooden Man's Bride

Taiwan, Republic of China, 1993

Director: Huang Jianxin **Producer:** Wang Ying Hsiang
Screenwriter: Yang Zhengguang **Cinematographer:** Zhang Xiaoguang **Editor:** Lei Qin **Music:** Zhang Dalong
Cast: Chang Shih, Wang Lan, Ku Paoming, Wang Yumei, Wang Fuli, Kao Mingjun **Print Source:** Fortissimo **114 minutes**

This ravishing, epic love story set in a remote part of north-west China in the 1920's combines the visual splendor of such Chinese masterworks as Red Sorghum with the type of pacing and narrative conventions usually found in the best Hollywood productions.

The film opens on an operatic note, as a simple-minded worker, Kui, is enlisted to carry the bride of an arranged marriage in an eye-popping wedding procession on camelback across the desert to her intended husband. Set upon by a band of marauding bandits, Kui defends the bride, Wang Lan, fearlessly, but she gives herself up in order to save his life. News of the ambush travels back to her groom, and in his haste to rescue her, he sets off an explosion in which he is killed. Coming to the bride's aid, Kui storms into the kidnapper's hideout, where his loyalty and reckless courage touch a chord in the bandit chief, prompting him to release the pair unharmed.

Journeying back to the groom's family mansion, Wang Lan gets an icy welcome from the groom's dowager mother, who promptly forces a humiliating virginity test upon her. Determining that the bride is still worthy of her dead son, Madame Lui arranges a solemn wedding-cum-funeral ceremony, pledging the young bride to a carved wooden man to ensure her ongoing fidelity. The bride's futile attempts at rebellion and escape are dealt with harshly; befriending her rescuer Kui, their halting intimacies soon turn into raging passion. Before long Madame Lui catches them in the act, setting the stage for a finale of sweeping proportions.



SAT. 10/22, 10:00PM, UA #5 • SUN. 10/23, 9:15AM, UA #3

...and the earth did not swallow him up

USA, 1994

Director: Severo Perez **Producer:** Paul Espinosa
Screenwriter: Severo Perez Based on a novel by Thomas Rivera
Cinematographer: Virgil Harper **Music:** Marcos Loya **Cast:** Jose
 Alcalá, Danny Valdez, Rose Portillo, Marco Rodriguez
Print Source: Thomas F. R. Garvin, Ervin Cohen and Jessup
 98 minutes

Based on Tomas Rivera's eponymous semiautobiographical novel, which has become a modern Chicano classic since first being released in 1971, ...and the earth did not swallow him is a haunting, exquisitely filmed memoir of childhood set amid the world of migrant farm families in the 1950's.

The story centers around Marcos, a sensitive, artistic 12-year old Mexican boy who travels with his family as they follow the crop cycle from Texas to the Midwest each summer and fall. The year is 1952, and Marcos is struggling to cope with the doubt surrounding the whereabouts of his beloved older brother, who has been reported missing-in-action in Korea. This loss, combined with the sense of dislocation the boy feels, have driven him into hiding under a house, where the dramatic events of the past year begin to replay themselves in Marcos' mind as he sits ... and waits...

This is a haunting, and powerful film about an adolescent's struggling first steps toward adulthood and the acceptance of that which we cannot explain or change. Director Severo Perez has crafted a profound and moving testament to the resilience of youth, as experienced through the eyes of an exceptional child and the voice of an older and much wiser adult.

USAir
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THU. 10/20, 9:45PM, UA #2 • FRI. 10/21, 10:00AM, UA #2

At Risk

USA, 1994

Director: Elana K. Pyle **Producer:** Karl Nevil, David E. Pyle
Screenwriters: Elana K. Pyle, David E. Pyle **Cinematographer:**
 David Scardina **Editor:** Robert Graham Jones **Music:** Kevin
 Hedges **Cast:** Elana K. Pyle, Daniel McDonald, Kim Myers, Randy
 Travis **Print Source:** Visualiner 95 minutes

Returning from a year spent in Mexico, where she travelled in hopes of sorting out the strains of her unhappy marriage, Lara (Elana Pyle) searches in vain for her young lover, Max, a photographer who has disappeared mysteriously. Confiding in a friend, Lara explains that she had met Max after hiring a private detective to establish whether her husband Steven (Daniel McDonald) was having an affair with his gorgeous assistant, Jennifer. Lara had at first resisted the attraction Max represented, but with her marriage seemingly on the rocks, the affection offered by the sweet-natured Max proved too strong a lure to resist. Now she finds herself back at home with her mind made up, but nowhere to turn.

A strange series of events unfolds: Lara's paintings arrive from Mexico, destroyed by overzealous customs guards who have been tipped off that drugs are hidden in the shipment. On top of that, her lover has disappeared, leading Lara to believe that foul play is involved and that her husband may have killed Max. As it turns out, something much more sinister is afoot, and Lara and her estranged husband are forced to confront the realities of their own situation and the point to which their infidelities have brought them.

This cautionary tale explores love, fear and fidelity in the 90's in very unexpected ways.

NY/NF
 NEW YORK NEW FILM

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The New York Times
 ADVERTISING DEPARTMENT

U.S. Premiere



SAT. 10/22, 6:15PM, UA #3 • SUN. 10/23, 3:15PM, UA #3

Bar Girls

USA, 1994

Director: Marita Giovanni **Producers:** Marita Giovanni, Doug Lindeman **Screenwriter:** Lauran Hoffman

Cinematographer: Michael Ferris **Editor:** Carter De Haven

Music: Lanny Meyers **Cast:** Nancy Allison, Liza D'Agostino, Camila Griggs, Justine Slater, Lisa Parker, Pam Raines, Patti Sheehan, Paula Sorge, Cece Tsou **Print Source:** Cottrell & Lindeman
95 minutes

Set in a funky neighborhood 'Girl Bar' in Los Angeles, BAR GIRLS introduces us to the amorous escapades of eight disparate urban women who share the same hang-out and a decided interest in members of the same sex.

As they story begins, lively Loretta (Nancy Allison Wolfe) is leaving the Girl Bar for yet another solitary night when she spots the dazzling Rachel (Liza D'Agostino) heading into the bar. Determined to give the night one more opportunity to turn itself around, Loretta bets a friend that within ten minutes she'll have Rachel in her car - and, utilizing a hilariously inventive ploy, she wins her bet. Once the two women reach Loretta's house, they begin to share their pasts, and soon realize that neither of them is completely free to start a new relationship. Thus begins a series of romantic intrigues that are both highly entertaining and remarkably free of the guilt-ridden portrayals that have burdened film characters that also happen to be lesbian up until this year's breakthrough film *Go Fish*.

Boasting deliciously droll dialogue, a witty script and wonderful ensemble performances by its fresh, attractive cast (all of whom shared the stage in the successful theatrical run of the play on which it is based), BAR GIRLS is a true delight.

USAir

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FRI. 10/21, 3:45PM, UA #4

Battered

USA, 1989

Director: Lee Grant

Print Source: Joseph Feury Productions
90 minutes

Few contemporary talents can lay claim to the gifts that Lee Grant possesses in abundance. An Academy Award-winning actress who has excelled in stage, screen and television, she has also directed feature films, and here tackles the documentary format in a searing and eloquent exposé of a very timely topic: Battered women who have managed to free themselves from the pernicious cycle of abuse and victimization.

Through a series of interviews with an extraordinary group of eloquent women, Grant gets to the heart of the matter in a film that bears not one frame of extraneous footage. Each of the women interviewed comes from differing backgrounds and walks of life; all of them speak to both the heart and the mind, regardless of formal education or social station. Listening to these women speak, we are struck by the ways in which our society condones and even institutionalizes abuse. Yet the tone is never preachy or pedantic, only thoughtful and thought-provoking. Grant includes interviews with men who have gotten treatment for their abusive behavior; these interviews are equally revealing, offering hope for redemption from this endemic scourge, something rare in documentaries of this sort.

The true value of this stunning work lies in the voices of those women who have broken the cycle of terror. Through then, and by their example, it becomes abundantly clear that the strength to change our lives comes from within. This is an important and vital film that every man, woman and child in America should see.

Proceeds from this screening will be donated to THE RETREAT.

USAir

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Contemporary World Cinema



FRI. 10/21, 6:45PM, UA #2 • SAT. 10/22, 3:15PM, UA #3

The Beans of Egypt, Maine

USA, 1994

Director: Jennifer Warren **Producer:** Rosilyn Heller
Screenwriter: Bill Phillips **Cinematographer:** Stevan Lerner
Editor: Paul Dixon **Music:** Peter Manning Robinson
Cast: Martha Plimpton, Kelly Lynch, Rutger Hauer, Patrick McGraw
Print Source: I.R.S. Media Releasing
100 minutes

The rowdy, tragicomic world of the Bean family comes to life in this first feature film by Jennifer Warren. Adapted from Carolyn Chute's acclaimed novel, this is a kind of white-trash Romeo and Juliet. Sassy Earlene Pomerleau (Martha Plimpton) smokes secretly and spends her days lusting after her handsome neighbor, Beal Bean (Patrick McGraw). Earlene's God-fearing father forces her to wash out her mouth with soap at the merest mention of his name. Reuben Bean (Rutger Hauer) is thrown in jail after attacking the local sheriff, leaving Roberta (Kelly Lynch), the mother of his children, alone to embark upon an incestuous relationship. Meanwhile Earlene runs away from her overbearing father and straight into the arms of the forbidden Beal. She gets pregnant, but suspects that Beal is also the father of Roberta's last child and refuses to have anything to do with him. In fact, it takes six miserable years before she will agree to marry Beal, eventually moving into the Bean household. Roberta decides to leave poverty behind and marries a wealthy man, leaving the newlyweds to enjoy a brief period of happiness together. After an accident, Beal loses his job and disaster looms. Unable to feed his wife and family, he becomes increasingly destructive and violent. All the frustrations of a life spent as a social outcast finally become too much for him, leading him to a tragic course of action. Like Carolyn Chute's book, Jennifer Warren's film succeeds in capturing the honesty of the Beans and their struggle to survive in an intolerant, hostile world.

USAir

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52 HAMPTONS INTERNATIONAL FILM FESTIVAL



SAT. 10/23, 9:30PM, UA #4 • SUN. 10/23, 12:15PM, UA #3

The Buddy Factor

USA, 1994

Director: George Huang **Producers:** Steve Alexander, Joanne Moore
Screenwriter: George Huang **Cinematographer:** Steven Finestone **Editor:** Ed Marx **Music:** Sharal Churchill
Cast: Kevin Spacey, Frank Whaley, Michelle Forbes
Print Source: Bombshell Productions
94 minutes

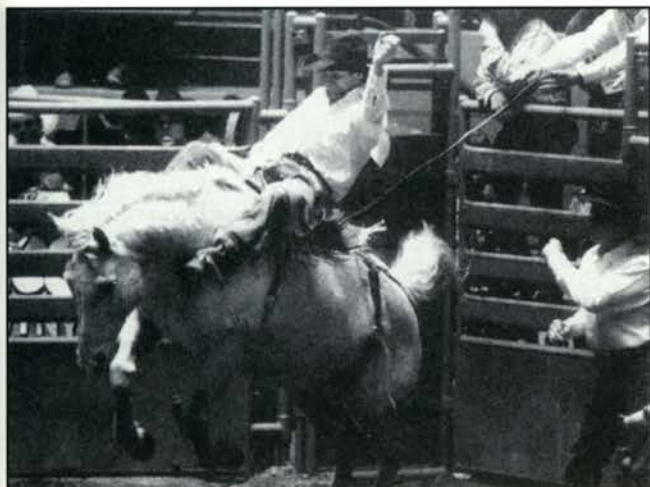
This hilariously twisted black comic nightmare lays bare the hideous truth behind surviving in Hollywood: you're required to have the ego of a large doormat. That's what sweet film school grad Guy (Frank Whaley) learns at the hands of his monstrous boss Buddy Ackerman (Kevin Spacey in the role of a lifetime). Buddy is a "raving, selfish, vulgar, sadistic non-stop monologist" whose motto is "Shut up, listen and learn."

Guy is living proof of the old adage 'be careful what you wish for or you might just get it.' Still wet behind the ears when he lands his big break as a personal assistant to high-powered studio production executive Ackerman, Guy quickly learns that his job description may as well read "slave". Not only does Buddy humiliate him in front of other workers, verbally and even physically abuse him and call him at all hours of the night, depending on his current whim; his demands extend to such extremes as having Guy rush all over town removing every copy of the current issue of Time because of an unflattering comment about him.

But this is Hollywood, after all, and Guy soon gets his shot at the brass ring through a project he shepherds into Buddy's office on behalf of foxy young producer Dawn (Michelle Forbes). When Buddy pulls the ultimate double-cross, leaving Guy out on a very shaky limb, the stage is set for a showdown of epic proportions in this fast and furious exposé of Hollywood hype.

USAir

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THU. 10/20, 3:15PM, UA #3 • FRI. 10/21, 9:45AM, UA #4

Colorado Cowboy: The Bruce Ford Story

USA, 1993

Director: Arthur Elgort **Producer:** Ronit Avneri
Cinematographer: Morten Sandtroen **Editor:** Paula Heredia
Print Source: Tara Releasing
78 minutes

Trust us: Even if you never thought you would cross the street to watch a film about rodeo cowboys, you must see this film. Its focus is indeed the life and times of a fascinating rodeo icon - five-time world champion bronco rider Bruce Ford - a true American hero who defines his sport.

But what really sets this movie apart from other documentaries that have captured our imaginations is the visual mastery with which it is made: few feature films in this year's Festival can match it for sheer physical beauty. Director Arthur Elgort is one of the leading fashion photographers of his generation. Together with his cinematographer, Morten Sandtroen, he has created a ravishing work of art that defies all expectations regarding its genre and lifts its subject into a realm of mythic grandeur. To be sure, the subject of Colorado Cowboy measures up to its treatment in every way: Bruce Ford seems to embody all the virtues of the classic American hero. With his incredible combination of grace, expressiveness, and control, he has redefined the aesthetics of his sport, and set a standard both in his personal life and his professional accomplishments by which others must now be judged.

Elgort has found the perfect approach through which to capture the essence of the cowboy mystique. The result is more than a stunning portrait of American heroism; it is revelation.

USAir

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SAT. 10/22, 9:45PM, UA #2 • SUN. 10/23, 10:00AM, UA #2

The Crew

USA, 1994

Director: Carl-Jan Colpaert
Producers: Daniel Hassid, Adam Stern and Dan Ireland
Screenwriters: Carl-Jan Colpaert, Lance Smith
Cinematographer: Geza Sinkovics **Editor:** Emma E. Hickox
Music: Alex Wurman **Cast:** Viggo Mortensen, Donal Logue, Jeremy Sisto, Laura del Sol, John Philbin, Sam Jenkins, Pamela Gidley, Grace Zabriskie, Ray Wise **Print Source:** Cineville Inc.
99 minutes

The Crew is a powerful new film about five very different people who decide to go on a pleasure cruise together in the middle of the Bahamas. The central character, Bill Pierce (Donal Logue) is still getting over the suicide of his alcoholic mother (Grace Zabriskie) when he decides to accompany his wife Jennifer (Pamela Gidley) on a day trip on her brother Phillip's (Viggo Mortensen) yacht. Phillip, an uptight yuppie lawyer, has invited his client, rock-musician Alex (John Philbin) and a new girl friend Catherine (Sam Jenkins) along for the ride.

While out to sea, the group discovers a boat on fire and is forced to pick up the stranded passengers Tim (Jeremy Sisto), a young man who has just undergone a sex change operation, and Camilla (Laura del Sol), a Latin woman (who has paid for the operation) whom he is smuggling into the country.

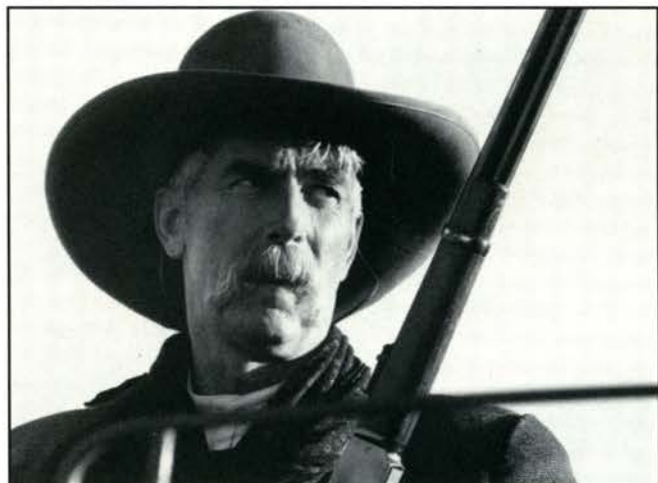
Repulsed by the very sight of Tim, Phillip refuses to take the couple anywhere and threatens to call the Coast Guard. This action forces Tim to pull a gun on the group and take the boat hostage. The ensuing story deals with the conflicts of people trapped and finally being forced to take a stand for what they believe in. For Bill, this means standing up for the misunderstood and abused Tim. For Phillip, it is simply a power play to get his boat back.

Carl-Jan Colpaert (DELUSION) has crafted a film that deals with the dynamics of tolerance and intolerance with different lifestyles. The powerhouse performances from both Viggo Mortensen and newcomer Jeremy Sisto set this ship on fire.

USAir

USAir begins with you

World Premiere



FRI. 10/21, 9:00PM, UA #1 • SAT. 10/22, 1:00PM, UA #2

The Desperate Trail

USA, 1994

Director: PJ Pesce **Producers:** Brad Krevoy, Steven Stabler
Screenwriters: PJ Pesce, Tom Abrams **Cinematographer:** Michael Bonvillain **Editor:** Bill Johnson **Cast:** Sam Elliott, Craig Sheffer, Linda Fiorentino **Print Source:** Turner Entertainment

An homage to the classic westerns of Howard Hawks and Sergio Leone, *THE DESPERATE TRAIL* puts a fresh spin on a time-worn genre with its portrayal of a flinty heroine who's more than a match for the hard-bitten men she encounters along the rocky road she travels.

The always enjoyable Linda Fiorentino (*The Moderns*, *The Last Seduction*) is expertly cast as Sarah, a tough, smart-mouthed woman who's being escorted by Marshall Speakes (Sam Elliott) to the nearest town, where she'll be hung for murdering a young man who forced himself upon her sexually. Sharing the stagecoach they occupy are a mousy older woman and her bullying husband, along with an attractive dandy who clutches a mysterious box in his lap. The film gets off to a rousing start with an attempted holdup of the stagecoach, during which everything goes wrong for the would-be robbers. In the course of this bungled caper, Sarah manages to turn the tables on her captor, Speakes, but this is merely the beginning of a long string of twists and turns in a plot that resembles nothing so much as a roller coaster ride through the most enjoyable wild west show you've encountered in quite some time.

Great dialogue, classic performances and perfect casting combine to mark this highly original western as one of the most audacious directorial debuts of the year.

USAir

USAir begins with you



THU. 10/20, 3:30PM, UA #5 • FRI. 10/21, 9:30PM, UA #4

Federal Hill

USA, 1994

Director: Michael Corrente **Producer:** Michael Corrente
Screenwriter: Michael Corrente **Cinematographer:** Richard Crudo
Editor: Kate Sanford **Music:** Bob Held, David Bravo
Cast: Nicholas Turturro, Anthony De Sando, Libby Langdon, Frank Vincent **Print Source:** Trimark Pictures **95 minutes**

This gritty directorial debut by Michael Corrente of five young men toughing out their young adulthood in the Federal Hill section of Providence is as fresh and true as a dark modern Diner. The humor and pranks here, however, are lethal, for these five long-time friends are dealing with the dark side of growing up Italo-American, including the nose-against-the window syndrome of infiltrating the preppie world of Brown University. What place is there at Brown for Joey, unhappily married, Bobby, the loser, Frank, son of a gang boss and Ralph, perpetually ready to redress his dissatisfactions with violence?

When intelligent and sensitive Nicky (Anthony DeSando) pulls away from the gang to romance wasp-princess Wendy (Libby Langdon), best friend Ralph (Nicholas Turturro) tries to sabotage the relationship. Ralph is the complex, very human hub that gives *Federal Hill* a tremendous poignancy and humanity. He puts Nicky down, but helps Bobby (Jason Andrews) get desperately needed cash, which brings down the wrath of Frank's gangster father.

Here's daily life, recognizable and comforting, shot in black and white, but also shot through with unexpected and inevitable violence and disappointment; shot through with inevitable longings and revelations.

USAir

USAir begins with you

Contemporary World Cinema

World Premiere



SAT. 10/22, 6:45PM, UA #2 • SUN. 10/23, 4:00PM, UA #2

Judicial Consent

USA, 1994

Director: William Bindley **Producers:** Doug Curtis, Mark Koch, Kieth Samples, Bill Hart **Screenwriter:** William Bindley
Cinematographer: James Glennon **Editor:** William Hoy
Music: Christopher Young **Cast:** Bonnie Bedelia, Billy Worth, Dabney Coleman, Will Patton, Kevin McCarthy
Print Source: Rysher Entertainment 100 minutes

Judge Gwen Warwick (Bonnie Bedelia), a stern "by-the-book" criminal court judge, is on the verge of being appointed to the Michigan State Supreme Court when she becomes involved in a steamy affair with a handsome young law clerk, Martin (Billy Worth). When Gwen's friend and roguish colleague, attorney Charles Mayron (Dabney Coleman) is murdered in the courthouse late one night, Gwen's whole life begins to unravel. Her marriage to Alan (Will Patton) is falling apart, she is passionately involved with a mysterious young man, and she is pushed into the position of being the judge presiding over the Mayron murder case.

As evidence is presented in the courtroom, the D.A. (Lisa Blount) begins to suspect that the judge herself is the murderer. After Martin suddenly disappears, Gwen is trapped in a desperate race against time. She must find the murder weapon before the police do, clear her name and stay one step ahead of her deadly nemesis. It soon becomes clear that nothing is "circumstantial" about the obviously planted courtroom evidence and that one way or another Gwen is being set-up to lose everything, including her life.

First-time Director William Bindley has crafted a taut, engrossing thriller which displays a sure grasp of cinematic tricks-of-the-trade. But perhaps his greatest accomplishment with this nifty little thriller lies in the terrific performances he draws from his sterling cast of seasoned professionals,

USAir

USAir begins with you

U.S. Premiere



FRI. 10/21, 6:00PM, UA #1 • SAT. 10/22, 10:00AM, UA #2

Killer

A Bullet Proof Heart

USA, 1994

Director: Mark Malone **Producers:** Robert Vince, William Vince
Screenwriters: Gordon Melbourne, Mark Malone
Cinematographer: Tobias Schliessler **Editor:** Robin Russell
Music: Graeme Coleman **Cast:** Anthony LaPaglia, Mimi Rogers, Matt Craven, Peter Boyle, Monika Schnarre.
Print Source: Republic Pictures 95 minutes

An extremely assured first feature from writer/director Mark Malone, KILLER mines the neo-noir genre to delicious effect in its tale of a hard-bitten hit man who falls head-over-heels in love with the woman he has been hired to kill. A witty, highly original script, feline camerawork and star chemistry to spare imbue this cat-and-mouse psychological thriller with the kind of big-screen romantic sparkle not seen since the celluloid pairing of Bogey and Bacall or Tracy and Hepburn.

Mick (Anthony LaPaglia) is a cool-as-ice professional killer, who provides his efficient services in return for commensurate fees. Assigned the task of bumping off a mysterious woman who has engendered the wrath of the mob, he pays a call on his intended victim, a classic femme fatale by the name of Fiona (Mimi Rogers). Fiona is an utter enigma to Mick: both beautiful and utterly unafraid of her fate, she seems only too willing to be murdered. Over the course of the ensuing night the two spend together, Mick's life is changed in ways he would never have considered.

This complex, tightly controlled film holds more than a few surprises for its audience, as well. The deft characterizations and razor-sharp, effortlessly amusing dialogue mark it as an auspicious debut from a director destined for wide renown.

USAir

USAir begins with you

Contemporary World Cinema



FRI. 10/21, 12:45PM, UA #4 • SUN. 10/23, 6:00PM, UA #4

Martha & Ethel

USA 1994

Director: Jyll Johnstone **Producers:** Jyll Johnstone, Barbara Ettinger **Screenwriter:** Jyll Johnstone

Cinematographer: Joseph Friedman **Editor:** Toby Shimin
Print Source: Sony Pictures Classics **80 minutes**

A deeply moving and highly personal documentary by director Jyll Johnstone and producer Barbara Ettinger, *MARTHA AND ETHEL* recounts the decades-long relationship between each of their families and the two eccentric nannies who worked with them and raised their children over the course of some thirty years.

Though similar in age, Martha and Ethel have distinctly different temperaments and come from radically differing backgrounds. Born in Germany in 1902, Martha trained as a baby nurse and worked as a nanny for a Jewish family. Fleeing Nazi Germany in 1936, she emigrated to the US., where after 5 years she began work for director Johnstone's family until she retired 30 years later.

As sweet and outgoing as Martha is reserved, Ethel was born to a black sharecropper's family in South Carolina in 1903. Like Martha, she embraced the responsibility of raising someone else's family, moving in with producer Barbara Ettinger's household where she remained for decades (she still lives with Ettinger's mother as a valued companion).

The film paints an emotionally charged portrait of the ways in which these nurturing nannies have an indelible influence on the children they raise. Equally revealing, it traces the inner workings of the two families among which they work, providing a subtle document of American family life through three decades of American history and politics, revealing much about the ways in which our society's expectations of women and the meaning of 'family' have changed over the years.

USAir

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SAT. 10/22, 7:00PM, UA #5 • SUN. 10/23, 12:30PM, UA #5

Nina Takes A Lover

USA, 1994

Director: Alan Jacobs **Producer:** Jane Hernandez
Screenwriter: Alan Jacobs **Cinematographer:** Phil Parmet

Editor: John Nutt **Music:** Todd Boekelheide

Cast: Laura Giacomo, Paul Rhys, Michael O'Keefe, Christi Conaway, Fisher Stevens **Print Source:** Sharona Productions
100 minutes

A kissing cousin to such contemporary romantic groundbreakers as *Choose Me* and *sex, lies and videotape*, *NINA TAKES A LOVER* presents the extraordinary Laura San Giacomo in a deliciously droll exploration of love and infidelity set in contemporary San Francisco. San Giacomo stars as Nina, a young wife and shoe shop owner who is frustrated by her husband's frequent extended absences.

Her best friend is a reckless, footloose blonde who has spiced up her own marriage through a series of affairs she pursues when her husband is otherwise occupied, but Nina is doubtful about such a setup for herself. Then, one day, Nina goes for a walk to her favorite park, where she encounters an attractive young British photographer (Paul Rhys). Before long, she finds herself involved in a torrid affair with him, despite her wariness of "forbidden fruit" and the fact that he's married too. The story, laid out like random diary jottings, is narrated by Nina herself in the course of an interview with a journalist doing an article on modern marriage (though this is utterly incidental to the plot.)

Fresh, sexy and always surprising, Alan Jacobs's delightful first feature is a rousing success.

USAir

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Contemporary World Cinema

U.S. Premiere



THU. 10/20, 7:00PM, UA #5 • FRI. 10/21, 12:15PM, UA #3

Scenes From The New World

USA, 1994

Directors: Gordon Eriksen, Heather Johnston

Producer: Karol Martesko **Screenwriter:** Gordon Eriksen

Cinematographer: Armando Basulto **Editor:** Tim Squyres

Music: Bernie Hajdenberg, Tony Silbert, Laurie Fitzgerald

Cast: Michael Ralph, Christine Clementson, David Chan, Paula D.

Ralph, Lidia Ramirez **Print Source:** RKGm, Inc.

103 minutes

Recently returned to New York, young, gifted and black Myles has only one thing on his mind: taking care of business and hopping a flight to Europe as soon as he can afford it. With that end in mind, he takes a temporary room in a boarding house hoping to avoid any estranged friends or family, as well as any new entanglements.

The house that Myles rents a room in is owned by an older Chinese businessman whose grandson Alex is intent upon renting the place out to some "hip non-Chinese" people, so he can move in his Dominican girlfriend Mirabel. The old man and Alex nearly come to blows when Alex takes in blacks for boarders, but grandpa is at a strict disadvantage - he doesn't speak any English.

Before long, Alex has added Stephanie, a black woman from Brooklyn, to the mix; grandpa counters by renting rooms to Nicky, Wing and Bob - three architecture students from Hong Kong, who are soon joined by Myles' outspoken little sister, Lee.

Horrified by this "mini United Nations" in their midst, the surrounding white neighbors band together, circulating flyers and a petition, and threaten to launch a protest march against illegal boarding houses in order to drive this scourge from their midst. The housemates are forced to put aside their own differences and deal with the outside threat to their home. As for the self-centered Myles, who had sworn to 'get in and get out' without getting involved, his solitary life style is forever changed by the experience.

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NEW YORK NEW FILM

The New York Times
ADVERTISING DEPARTMENT



THU. 10/20, 6:00PM, UA #1 • FRI. 10/21, 12:00PM, UA #1

Unconditional Love

USA, 1994

Director: Arthur Bjorn Egeli **Producer:** Arthur Bjorn Egeli

Screenwriters: Arthur Bjorn Egeli, Ian Bowater

Cinematographer: Teresa Medina **Editor:** Barbara Boguski

Music: Michael Errington **Cast:** Pablo Bryant, Aleksandra Kaniak,

Isabelle Dahlin, David Ellsworth, Jessica Brytn, Flannery,

Adrienne Newberg, Joe Estevez, Hal Streib

Print Source: Prodigy Productions 98 minutes

Steven Buchanan (Pablo Bryant) is spending a blissful summer at a seaside art colony where he is the the adored favored student who, everyone agrees, is on the brink of discovery. Imagine his chagrin when Mary, a married woman in a nearby cottage, dismisses his work as technically correct but lacking in passion. Before long, Steven, who thought he was through learning, realizes he is just beginning. He is driven to please this demanding critic who gives him no place to hide and who overtakes his mind, body and talent.

His teacher Robert (David Ellsworth) is shattered to find that Steven, who was his best hope, has shifted allegiance and discarded the lessons he has taught him. Steven's exquisite, sensual model, Theresa (Jessica Brytn Flannery), who lived only to please and pose, is desolate over the abandonment. And then there's Melissa (Isabelle Dahlin), a young art student who has been awed by Steven's mastery but is also on her own journey of discovery.

While the illicit relationship with Mary overtakes his life, it does not free him to paint. After breaking all ties - his teacher, his model and the one woman who loves him unconditionally, Steven finds himself alone and ready to express his own true voice. Bjorn Egeli, an accomplished artist who created many of the paintings used in the picture, has created a movie of exquisite beauty - both the physical setting, the paintings and the heartbreaking face of true, selfless love.

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HAMPTONS INTERNATIONAL FILM FESTIVAL 57

U.S. Premiere



THU. 10/20, 9:00PM, UA #1 • FRI. 10/21, 3:00PM, UA #1

White Man's Burden

USA, 1994

Director: Gregory Hines **Producers:** Ron Kastner, Mark Evan Jacobs **Screenwriter:** Allison Burnett

Cinematographer: Bernd Hehl

Editor: Ray Hubley **Music:** Stanley Clarke

Cast: Karen Kirkland, Mark Evan Jacobs, Ruben Santiago-Hudson, Melina Kanakaredes, Charles Malik Whitfield, Lorraine Toussaint, Peter Riegert, Elliott Gould **Print Source:** BK Productions

92 minutes

An audacious directorial debut from renowned Broadway dancer, actor and more recently Hollywood star, Gregory Hines, this provocative story of a white, middle-class liberal and the black teenager he falls in love with is an ironic cautionary tale about the difficulty of interracial relationships in contemporary America.

Lonny (Mark Evan Jacobs) is a struggling, 30-year old novelist caught in a relationship that's going nowhere fast. Dumped by his savvy, long-time girlfriend and frustrated in his attempts to write a novel that will express his rage at the racism he believes informs American society, he is drifting without purpose or direction. By chance, he encounters a beautiful young black student in the park who is studying for her upcoming SAT tests. He strikes up a conversation, and before long, he becomes her friend and tutor. Their relationship soon turns romantic despite the obvious disdain of family and friends; she is overwhelmed by the attention he showers upon her and he, in turn, is attracted both by her beauty and her seeming need for a mentor. What Lonny is too blinded by his own sense of liberalism to see is that he has become that which he despises most: the classic white male who imposes his language, values and tastes on Denise in order to "improve" her life. While those around the couple are more obviously racist, the two lovers themselves largely pave the way towards the story's tragic conclusion.

Deftly directed, with a large and talented cast of excellent actors, *White Man's Burden* is a superbly crafted and thought-provoking work by a truly gifted talent.

The New York Times
ADVERTISING DEPARTMENT

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NEW YORK / NEW FILM

SPECIAL PRESENTATION



FRI. 10/21, 4:00PM, UA #2 • SUN. 10/23, 9:00PM, UA #1

Heavenly Creatures

New Zealand, 1994

Director: Peter Jackson **Producer:** Jim Booth

Screenwriters: Peter Jackson, Frances Walsh

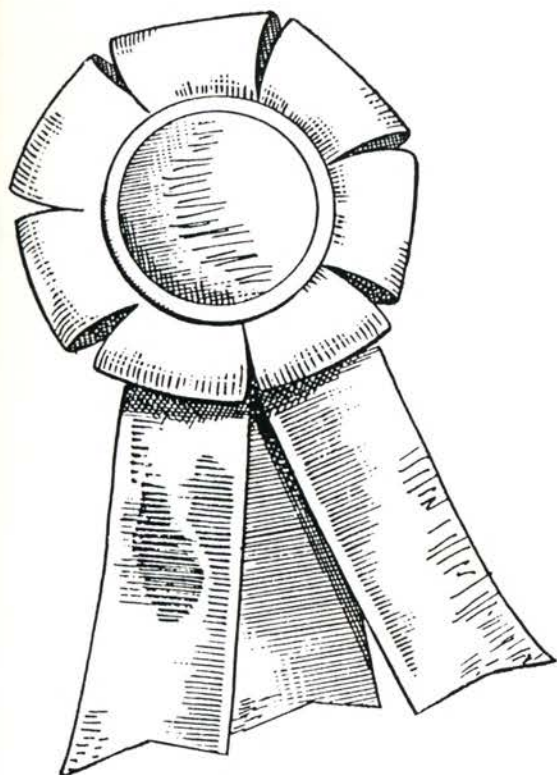
Cinematographer: Alun Bollinger **Editor:** Jamie Selkirk

Music: Peter Dament **Cast:** Melanie Lynskey, Kate Winslet, Sarah Peirse, Diana Kent, Clive Merrison, Simon O'Connor

Print Source: Miramax Films, Inc

This unsettling gem from New Zealand, winner of the Silver Lion at the recent Venice Film Festival, recounts the bizarre, true-life tale of Pauline Rieper and Juliet Hulme, two teens who were convicted of brutally murdering Rieper's mother in a scandalous 1954 court case. It's a startling, original work, blending fantasy, dark humor and history in its disturbing view of dysfunctional family life and overheated schoolgirl passion. A tabloid headline-grabber during the mid-fifties, the case recently gained renewed notoriety upon the release from prison of one of its protagonists, who was subsequently revealed to be the author of several well-known books written under pseudonym.

Opening with the panicked aftermath of the killing itself, the film soon segues into the fast-blossoming friendship between morose schoolgirl Pauline and an imperious English newcomer to the school, Juliet. While on the surface the girls are from different social strata, they share a zeal for Arthurian legend and a disdain for all who surround them. As their friendship quickly spirals into a kind of pathological attachment, the fantasy realm they have constructed begins to inform their everyday reality, binding them closer and closer together in the process. When their concerned parents step in, threatening to permanently separate the girls, the stage is set for a lethal denouement.



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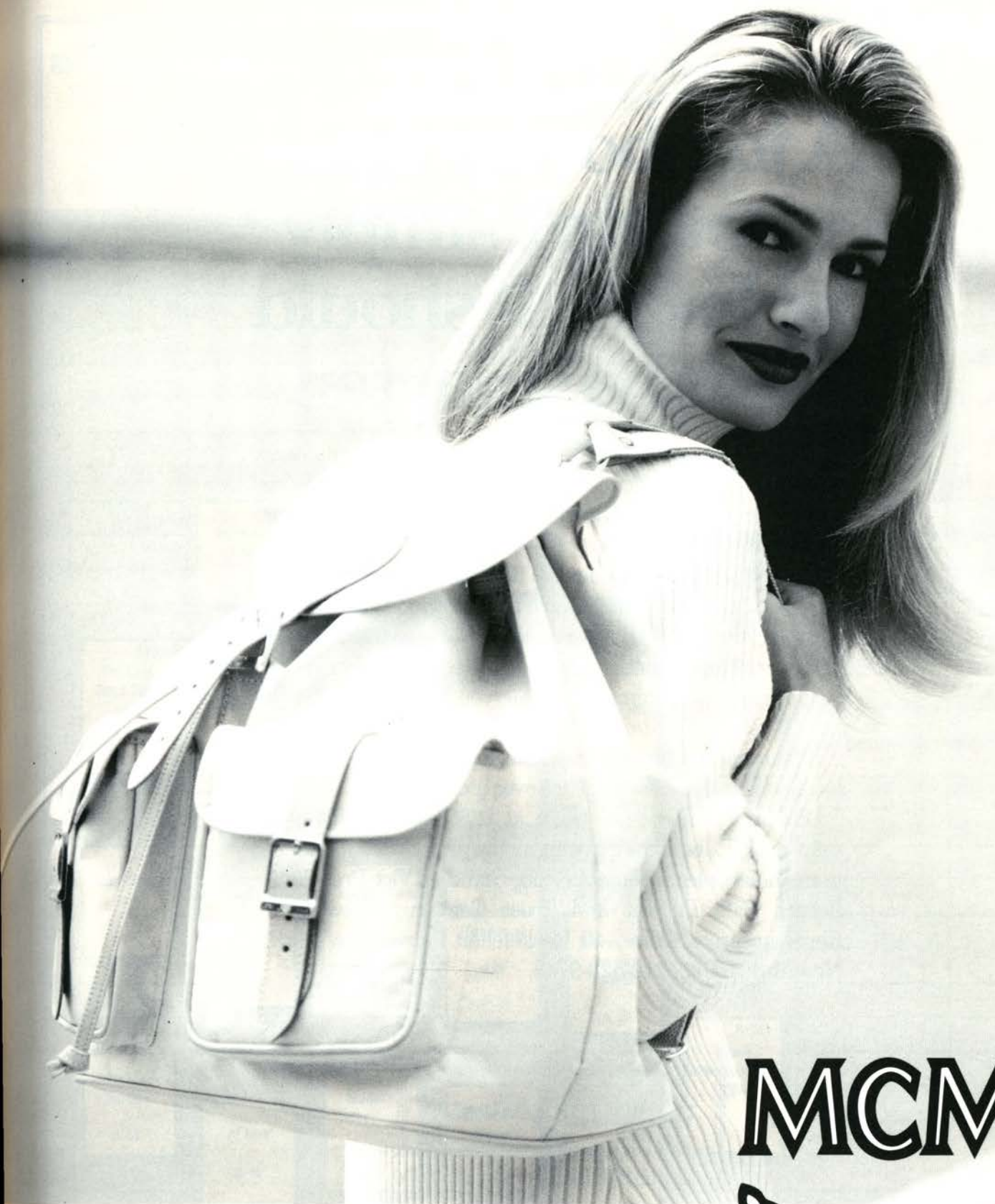
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Film Schedule

Thursday, October 20, 1994
NEW YORK, NEW FILM DAY

United Artists #1 United Artists #2 United Artists #3 United Artists #4 United Artists #5 United Artists #6 Guild Hall Bay Street Theatre

| | | | | | | | |
|----------|--|--|--------------------------------------|--|--|------------------------------------|--|
| 9:00 | | | | | | | |
| 9:30 | | | | | | | |
| 10:00 | | | | | | 9:00 Press Screening TBA | |
| 10:30 | | | | | | | |
| 11:00 | | | | 12:00 Tracking Down Maggie... p. 47 | | | 11:00 New York, New Film (Seminar) p. 35 |
| 11:30 | | | | | | 11:30 Press Screening TBA | |
| Noon | | | | | | | |
| 12:30 | | 12:15 Bonnie & Clyde p. 24 | | 12:45 New York, New Shorts I (Short Films) p. 69 | 12:30 Red Firecracker... p. 41 | | |
| 1:00 | 1:00 Window to Paris p. 48 | | | | | | |
| 1:30 | | | | | | | |
| 2:00 | | | | | | | |
| 2:30 | | | | | | | |
| 3:00 | 3:00 The Last Good Time p. 17 | | 3:15 Colorado Cowboy p. 53 | 3:45 New York, New Shorts II (Short Films) p. 69 | 3:30 Federal Hill p.54 | 2:45 Press Screening TBA | |
| 3:30 | | | | | | | |
| 4:00 | | 4:00 Light of Dying Stars p. 43 | | | | | |
| 4:30 | | | | | | | |
| 5:00 | | | | | | | |
| 5:30 | | | | | | | |
| 6:00 | 6:00 Unconditional Love p. 58 | | 6:15 Spider and Rose p. 39 | 6:30 Student Films (Graduate) p.29 | | 5:30 Press Screening TBA | |
| 6:30 | | 6:45 Business Affair p. 44 | | | 7:00 Scenes from the New World p. 57 | | |
| 7:00 | | | | | | | |
| 7:30 | | | | | | | |
| 8:00 | | | | | | | |
| 8:30 | | | | | | | |
| 9:00 | 9:00 White Man's Burden p. 58 | | 9:15 Muriel's Wedding p. 39 | 9:30 Student Films Undergraduate p. 29 | | 8:30 Press Screening TBA | |
| 9:30 | | 9:45 At Risk p. 50 | | | 10:00 La Folie Douce p. 42 | | |
| 10:00 | | | | | | | |
| 10:30 | | | | | | | |
| 11:00 | | | | | | | |
| 11:30 | | | | | | | |
| Midnight | | | | | | | |
| 12:30 | | | | | | | |
| 1:00 | | | | | | | |
| 1:30 | | | | | | | |
| 2:00 | | | | | | | |

Film Schedule

Friday, October 21, 1994

United Artists #1 United Artists #2 United Artists #3 United Artists #4 United Artists #5 United Artists #6 Guild Hall Bay Street Theatre

| | | | | | | | |
|----------|---|--|---|---|---|---------------------------------------|--|
| 9:00 | | | | | | | |
| 9:30 | | | | | | 9:00 Press Screening TBA | |
| 10:00 | 9:45 Colorado Cowboy p. 53 | 10:00 At Risk p. 50 | | | | | |
| 10:30 | | | | | | | |
| 11:00 | | | | | | | |
| 11:30 | | | | | | | |
| Noon | | | | | | 11:30 Press Screening TBA | |
| 12:30 | 12:00 Unconditional Love p. 58 | | 12:15 Scenes From the New World p. 57 | 12:45 Martha and Ethel p. 56 | 12:30 La Folie Douce p.42 | | 12:00 Kramer versus Kramer p.24 |
| 1:00 | | 1:00 Spider and Rose p. 39 | | | | | |
| 1:30 | | | | | | | |
| 2:00 | | | | | | | |
| 2:30 | | | | | | | |
| 3:00 | | | | | | 2:45 Press Screening TBA | |
| 3:30 | 3:00 White Man's Burden p. 58 | | 3:15 Close Encounters (Short Films) p. 70 | 3:45 Battered p. 51 | 3:30 Vukovar p.49 | | 3:30 A Conversation With... (SEMINAR) p. 35 |
| 4:00 | | 4:00 Heavenly Creatures p. 59 | | | | | |
| 4:30 | | | | | | | |
| 5:00 | | | | | | | |
| 5:30 | | | | | | 5:30 Parfum de Y'Vonne p. 43 | |
| 6:00 | 6:00 Killer p. 55 | | 6:15 Man of No Importance p. 47 | 6:45 Beans of Egypt, Maine p. 52 | 6:30 Disney in Wonderland (Archival) p.32 | | 6:00 A Conversation With... (Special Screening) TBA |
| 6:30 | | 7:00 Window to Paris p. 48 | | | | | |
| 7:00 | | | | | | | |
| 7:30 | | | | | | | |
| 8:00 | | | | | | | |
| 8:30 | | | | | | | |
| 9:00 | 9:00 Desperate Trail p. 54 | | 9:15 The Violinist p. 40 | 9:45 The Sum of Us p. 40 | 9:30 Federal Hill p.54 | 8:30 Red Firecracker... p.41 | |
| 9:30 | | 10:00 Crows p. 48 | | | | | |
| 10:00 | | | | | | | |
| 10:30 | | | | | | | |
| 11:00 | | | | | | | |
| 11:30 | | | | | | | |
| Midnight | | | | | | | |
| 12:30 | | | | | | | |
| 1:00 | | | | | | | |
| 1:30 | | | | | | | |
| 2:00 | | | | | | | |

Film Schedule

Saturday, October 22, 1994
BRITISH FILM DAY



BRITISH FILM DAY

United Artists #1 United Artists #2 United Artists #3 United Artists #4 United Artists #5 United Artists #6 Guild Hall Bay Street Theatre

| | | | | | | | | |
|----------|--------------------------------------|---|--|---|-----------------------------------|---------------------------------------|---|--|
| 9:00 | 9:00 Moving the Mountain p. 46 | | 9:15 Je M'Appelle Victor p. 42 | 9:45 Student Films (Graduate) p. 29 | | 9:00 Press Screening TBA | | |
| 9:30 | | 10:00 Killer p. 55 | | | | | | |
| 10:00 | | | | | | | | |
| 10:30 | | | | | | | | |
| 11:00 | | | | | | | | 11:00 Producing Results (Seminar) p.36 |
| 11:30 | | | | | | 11:30 Press Screening TBA | 12:00 Places in the Heart p.25 | |
| Noon | 12:00 The Violinist p. 40 | | 12:15 Man of No Importance p. 47 | 12:45 Student Films (Undergraduate) p. 29 | 12:30 Family p. 45 | | | |
| 12:30 | | 1:00 Desperate Trail p. 54 | | | | | | |
| 1:00 | | | | | | | | |
| 1:30 | | | | | | | | |
| 2:00 | | | | | | | | |
| 2:30 | | | | | | | | |
| 3:00 | 3:00 Business Affair p. 44 | | 3:15 Beans of Egypt, Maine p. 52 | 3:45 On the Road (Short Films) p. 70 | 3:30 Johnny 100 Pesos p. 41 | 2:45 Press Screening TBA | | |
| 3:30 | | 4:00 The Sum of Us p. 40 | | | | | | |
| 4:00 | | | | | | | | |
| 4:30 | | | | | | | | |
| 5:00 | | | | | | | | |
| 5:30 | | | | | | 5:30 Wooden Man's Bride p. 49 | | |
| 6:00 | 6:00 Captives p. 45 | | 6:15 Bar Girls p. 51 | 6:45 Judicial Consent p. 55 | 6:30 When I Was 5... p. 44 | | 6:30 Robert Benton Tribute Presentation | |
| 6:30 | | 7:00 Nina Takes a Lover p. 56 | | | | | | |
| 7:00 | | | | | | | | |
| 7:30 | | | | | | | | |
| 8:00 | | | | | | | | |
| 8:30 | | | | | | 8:30 Light of Dying Stars p. 43 | 8:30 Tribute Presentation Screening The Late Show p. 23 | |
| 9:00 | 9:00 The Wild Bunch p. 33 | | 9:15 Sister, My Sister p. 46 | 9:45 The Crew p. 53 | 9:30 Buddy Factor p. 52 | | | |
| 9:30 | | 10:00 ...And the Earth Did Not Swallow... p. 50 | | | | | | |
| 10:00 | | | | | | | | |
| 10:30 | | | | | | | | |
| 11:00 | | | | | | | | |
| 11:30 | | | | | | | | |
| Midnight | | | | | | | | |
| 12:30 | | | | | | | | |
| 1:00 | | | | | | | | |
| 1:30 | | | | | | | | |
| 2:00 | | | | | | | | |

Film Schedule

Sunday, October 23, 1994

| | United Artists #1 | United Artists #2 | United Artists #3 | United Artists #4 | United Artists #5 | United Artists #6 | Guild Hall | Bay Street Theatre |
|----------|---|-------------------------------|---|--|--------------------------------------|-----------------------------------|---------------|---|
| 9:00 | | | | | | | | |
| 9:30 | 9:00 Sister, My Sister | | 9:15 ...And the Earth Did Not Swallow... | | | 9:00 Press Screening TBA | | |
| 10:00 | p. 46 | | p. 50 | 9:45 Crows | | | | |
| 10:30 | | 10:00 The Crew | | p.48 | | | | |
| 11:00 | | p. 53 | | | | | | |
| 11:30 | | | | | | | | 11:00 Documentary Filmmaking (Seminar) |
| Noon | | | | | | | | |
| 12:30 | 12:00 The Wild Bunch | | 12:15 The Buddy Factor | | | 11:30 Billy Bathgate | | |
| 1:00 | p. 33 | | p. 52 | 12:45 L'Amour Fou (Short Films) | 12:30 Nina Takes a Lover | p. 33 | | p.36 |
| 1:30 | | 1:00 Captives | | p. 71 | p. 56 | | | |
| 2:00 | | p. 45 | | | | | | |
| 2:30 | | | | | | | | |
| 3:00 | | | | | | | | |
| 3:30 | 3:00 Muriel's Wedding | | 3:15 Bar Girls | | | 2:45 Frankenstein (Video) | | |
| 4:00 | p. 39 | | p. 51 | 3:45 Family Portraits (Short Films) | 3:30 When I was 5, I Killed... | p. 67 | | |
| 4:30 | | 4:00 Judicial Consent | | p. 71 | p. 44 | | | |
| 5:00 | | p. 55 | | | | | | |
| 5:30 | | | | | | | | |
| 6:00 | | | | | | | | |
| 6:30 | | | 6:15 Moving the Mountain | 6:00 Martha and Ethel | | 5:30 Johnny 100 Pesos | | |
| 7:00 | 6:30 Closing Night Gala Screening SILENT FALL (World Premiere) | | p. 46 | p. 56 | 7:00 Parfum de Y'Vonne | p. 41 | | |
| 7:30 | | | | | p. 43 | | | |
| 8:00 | p. 19 | | | | | | | |
| 8:30 | | | | | | | | |
| 9:00 | | | | | | 8:30 Vukovar | | |
| 9:30 | 9:00 Heavenly Creatures | | 9:15 Je M'Appelle Victor | 9:30 Tracking Down Maggie... | | p. 49 | | |
| 10:00 | p. 59 | 9:45 Wooden Man's Bride | p. 42 | p. 47 | 10:00 Family | | | |
| 10:30 | | p. 49 | | | p. 45 | | | |
| 11:00 | | | | | | | | |
| 11:30 | | | | | | | | |
| Midnight | | | | | | | | |
| 12:30 | | | | | | | | |
| 1:00 | | | | | | | | |
| 1:30 | | | | | | | | |
| 2:00 | | | | | | | | |



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for winning the
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Frankenstein

Special Screening:
Sunday, October 23
2:45 pm, UA #6

Eastman

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Short Film Presentations



Thursday, October 20, 1:45 pm at UA #4

NEW YORK, NEW SHORTS I

The up-and-coming directorial talent working in the New York film scene is abundantly apparent in these clever, well crafted shorts.

FERRET (U.S.A. 16 min.) Lisa Eichorn and John Heard are featured in this surprising tale of a young boy who has to hide his pet ferret in the garage to avoid the wrath of the harridan aunt he lives with. Dir. Timothy Gannon

SAMUEL BECKETT IS COMING SOON (U.S.A. 29 min.) A deadpan farce featuring two over achieving young actors who take their touring production of *WAITING FOR GODOT* on the road to darkest...Florida. Dir. Alan Arkin

RED (U.S.A. 25 min.) tells the enchanting story of two elderly men whose old gang comes back to take them on a final bike race. Whichever man wins gets to take the ultimate journey. Dir. Gary Nadeau

WATER RIDE (U.S.A. 24 min.) Bill Irwin is the star of this whimsical wonder about an endless boat ride at the ultimate water park. Dir. Lane Smith

The New York Times
ADVERTISING DEPARTMENT

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NEW YORK / NEW FILM



Thursday, October 20, 3:45 pm at UA #4

NEW YORK, NEW SHORTS II

More evidence - if any were needed - of the new talent at work in the Empire State filmmaking scene.

I'LL TAKE MANHATTAN (U.S.A. 30 min.) features a type-A workaholic who is frustrated to the max when he attempts to get into his office to work on his birthday, a Sunday, only to find the building occupied by a group of Native American refusniks. Dir. Robin Baker

HEROIC SYMPHONY (U.S.A. 20 min.) A richly textured, morally ambiguous tale about a young man sent to pull off his first hit for the Mafia, at a symphony hall where they're performing Beethoven's 'Eroica'. Dir. Steven Kane

BENDERS is an emotionally charged story about a recovery hotline worker (Giancarlo Esposito) and the young female alcoholic he tries to help. Dir. Jace Alexander

HUNG UP (U.S.A. 5.5 min.) is an amusing vignette in which a technologically jinxed phone call reveals the insecurities of a shaky domestic partnership. Dir. Pat Hartley

CONVERSATIONS (USA, 28 min.) This wholly original film by Southampton College alumni Klair Addison takes the form of a series of intense phone monologues made by the black daughter of a disapproving white mother. Fresh, touching and funny. Dir. Klair Addison

Short Film Presentations



Friday, October 21, 3:15 pm at UA #3

CLOSE ENCOUNTERS

People are brought together in the strangest ways in these six brilliant shorts by up-and-coming new talents.

TICK...TICK...TICK... Time is of the essence when two strangers are kidnapped by thugs and tied together with a bomb strapped between them in this dynamite short (U.S.A., 33 min.) Dir. A. John Luessenhop

THE LAST LAUGH. Two old friends are brought together at the funeral of a much-loathed girlfriend in this hilarious story of avarice and revenge (U.S.A., 13 min.) Dir. Robert Harders

SAVE THE RABBITS. Danny Aiello and Teri Garr star in this amusing story of a couple whose life is changed forever by a much-anticipated visit to a famous Parisian restaurant. (USA, 10 min.) Dir. Jean-Pierre Marois

In **NUNZIO'S SECOND COUSIN**, Vincent D'Onofrio stars as a gay cop who teaches a gay-basher a much-needed lesson in civility. (U.S.A., 15 min.) Dir. Tom Decerchio

PERFORMANCE ANXIETY. The term coitus-interruptus gains new meaning in this hilarious story about a man who, in bed with his lover for the first time, finds they are not alone. (USA, 14 min.) Dir. David Ewing

KANGAROO COURT. Sean Astin marks his directing debut in this taut, spine tingling thriller about a white cop (Michael O'Keefe) held hostage by a gang seeking revenge for a young boy's murder, and the black city attorney (Gregory Hines) who is forced to defend him. (USA, 29 min.) Dir. Sean Astin



Saturday, October 22, 3:45 pm at UA #4

ON THE ROAD...

This collection of twisted excursions down the road of life features shorts that are provocative, superbly crafted and thoroughly entertaining.

WHIT AND CHARM introduces us to a frantic loser headed for a 'big score' in Vegas who picks up an eccentric young woman along the way (U.S.A., 30 min.) Dir. Laurence Starkman

In David Koepp's hilarious **SUSPICIOUS**, a babe on the run in a big red caddy keeps encountering scary dudes. (U.S.A., 13 min.) Dir. David Koepp

A DRY HEAT tells a haunting story of love and loss as an ill-fated cross-country trip unfolds - in reverse gear. (U.S.A., 24 min.) Dir. Susan Skoog

In **CAR THIEF**, a Hollywood hot-shot gets his comeuppance when his life goes into turnaround because of his stolen wheels. (U.S.A., 13.5 min.) Dir. Michael Addis

CAR TROUBLE, DARLIN' is a riff on the old urban myth about a young couple whose car gets stuck on a lonely country road one dark and scary night. (U.S.A., 17 min.) Dir. Bruce Gillies

DETOUR concerns a young worker in a traveling circus who learns what it means to be an outsider when he's in the wrong place at the wrong time. (Ireland, 10 min.) Dir. Robert Quinn

Short Film Presentations



Sunday, October 23, 12:45 pm at UA #4

L'AMOUR FOU

Amorous adventures take a strange twist in this collection of shorts dealing with love and relationships

TEXAN, starring Dabney Coleman, tells of a former W.W. II pilot who recalls his past glories while becoming increasingly paranoid about his young wife's activities. (U.S.A., 26 min.) Dir. Treat Williams

In **IDYLLWILD**, In Living Color's Kelly Coffield plays a doctor's wife who shows up at her husband's hilltop cabin to find an attractive young woman waiting for him. (U.S.A., 27 min.) Dirs. Will Speck and Josh Gordon

BACH & VARIATIONS offers a delicious twist on the three-way relationship theme using the Goldberg Variations as its motif. (Great Britain, 30 min.) Dir. Anthony Fabian

ALL AT SEA presents a hilarious, eye-popping vision of a wishful thinker and the floating bed she inhabits. (Great Britain 12.5 min.) Dir. Anna Negri

In **THE INVESTIGATOR**, a lonely private-eye gets pulled into a web of intrigue involving a mysterious young woman with delightfully unpredictable results (U.S.A., 23 min.) Dir. Matthew Tabak



Sunday, October 23, 3:45 pm at UA #4

FAMILY PORTRAITS

Familyhood in all its variations, is the subject of this astonishing group of short subjects:

THE SECRET is a mind-blowing meditative piece about a mother who takes her infant daughter on an outing by the sea, then falls asleep only to wake and find her daughter missing. (U.S.A. 27 min) Dir. Conal O'Brien

THE PIE EATER alternately harrowing and humorous, this blend of verité and fantasy introduces us to a mother and daughter who don't see eye-to-pie. (U.S.A. 27 min.) Dir. Michael Walker

In **A HARD RAIN**, a family is forced to deal with the sick and twisted cop who killed a beloved family member (U.S.A., 25 min.) Dir. Dennie Gordon

THE WHITE DRESS invests a young girl's fantasy friend with an ominous hold on the child. (U.S.A. 12 min.) Dir. Devin Mahoney

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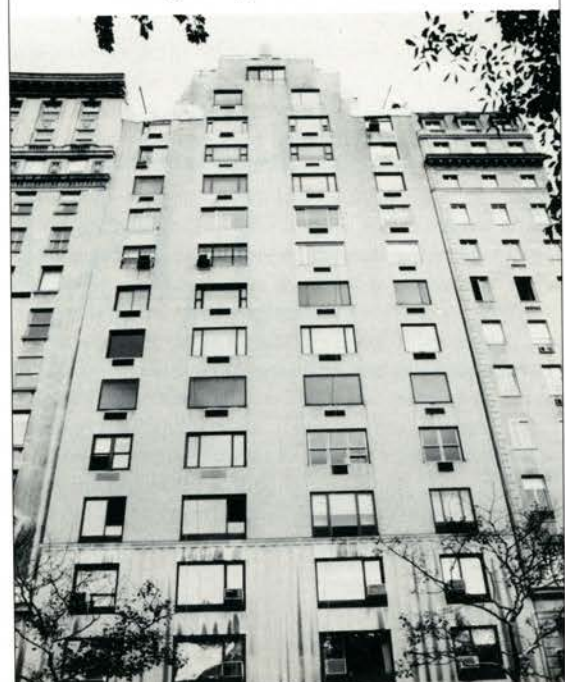


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FILM AND POETRY

The ancient meaning of poetry is the art of making connections, building up. Poetry is the metaphorical tissue between appearance and reality, between shadow and substance.

The function of poetry is to resurrect that part of ourselves that was lost when, with the rise of consciousness, human beings were separated from other animals and from each other. Poetry is the bridge across the abyss. It is the expression of empathy, the true voice of feeling that helps us leap out of ourselves, to experience others the way they experience themselves.

There are, after all, only a few ways in which we can escape from the prison of who we are: in the celebration of faith when the entire congregation unites in a shared, sacred experience; in love when the self is merged with the beloved; in poetry where the intimate life of the poet allows entry into the truth of another.

Film is an extension of poetry. It functions in identical ways. In film as in poetry the story travels from peak to peak in seven league boots; it takes no time at all to get from here to there — CUT! and it's the next scene. There is no need to describe anything. We see what the camera sees. We are the camera. This means there is no discourse, no exposition, no drudgery or slogging through description. There are no explanations. All film aspires to poetry. Good films work like poetry; like poetry they are pure inspiration.

Another way that film works like poetry is with juxtaposition. In poetry this is called enjambment; it means the word that ends a line and the word with which the next line begins. In film this becomes the way a scene follows the one before. Sometimes it hits you over the head; sometimes a scene changes to the next so subtly you aren't even aware when it changes. The meaning of a scene is changed by what comes before and after. Because the canvas is tight and the realm is that of the senses, every moment counts just as it does in poetry. There can be no waste, nothing gratuitous nor extraneous. Everything heard and seen must be

gemane to the story, just as in a poem everything, every word and image must serve the poem.

Finally, and perhaps this is the most important way film is similar to poetry — in films as in poetry we are always in the present. In this way too films like poetry are close to the emotional truth of life. Inside of us everything lives together at the same time. The past is always presents; even the future is present in imagination. All time lives in the present within us.

The invention of film, as all inventions, came out of a combination of necessity, accident, and the inherent playfulness in human beings. It has developed to fulfill the function of poetry because in the post-industrial world poetry has become too private, and exclusive domain of the literate elite. There is still, and always will be, the same need to get out of the prison of our own lives. An argument can be made that this need is even deeper today, thrown as we are back into ourselves at every pass. Urban isolation, environmental despair, survivors guilt — they all contribute to the necessity for escape, for a while, for a moment, from the pain of living in our private skins. It is more imperative than ever to transcend the narrow scope of ourselves, cross the hairline bridge that spans the abyss and be graced with the spark of empathy for someone else.

From magic lantern to special effects, films have progressed from the penny arcade to the international film festival. Films have become the coin of the cultural realm. They embody the meaning and significance of the societies that produce them. They are the Zeitgeist of a culture. A people without a working cinema to express its experience today remains unknown to the rest of the world.

Film is the equivalent of poetry in our world of contradictions that strain every sentient nerve-ending on the planet. *Naomi Lazard*

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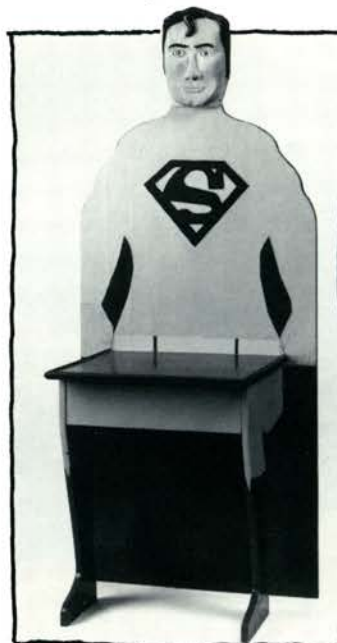
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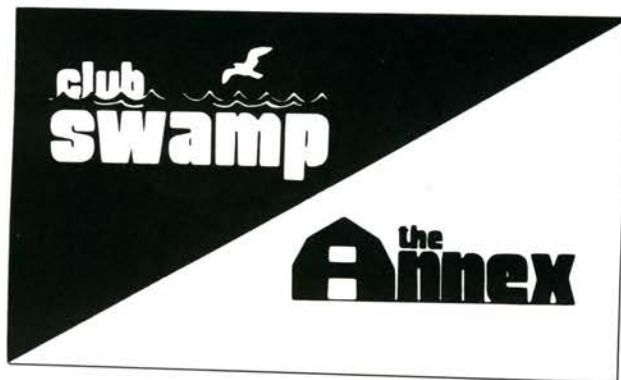
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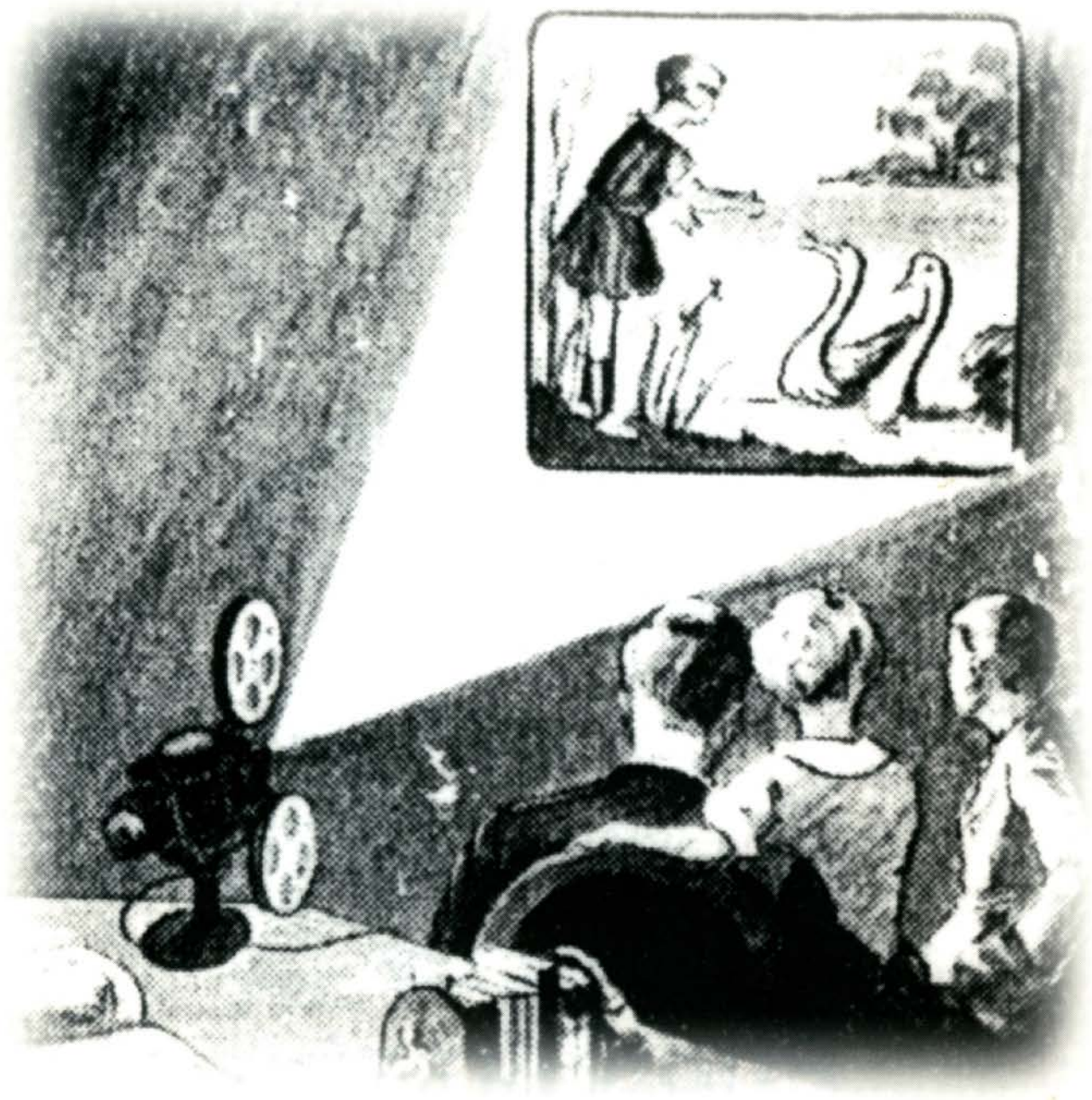
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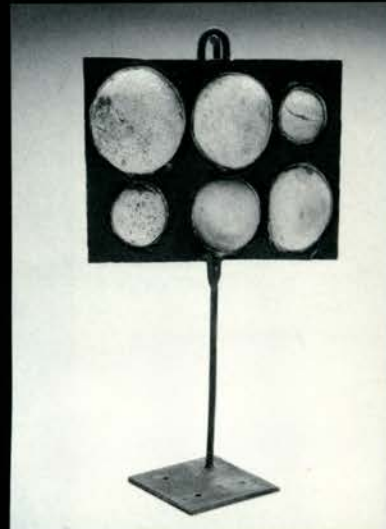
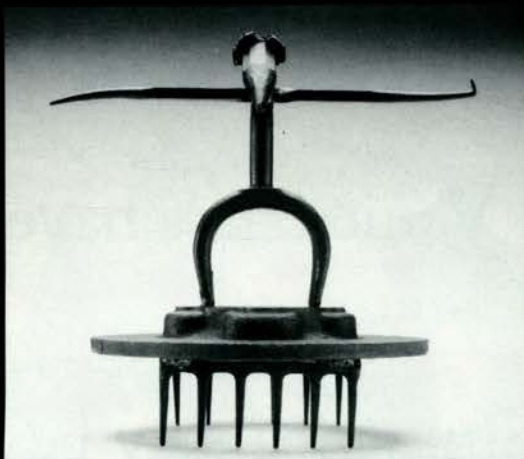
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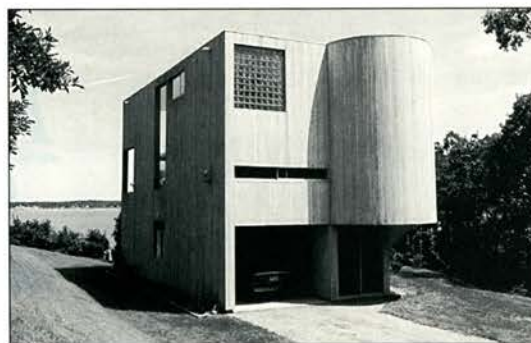
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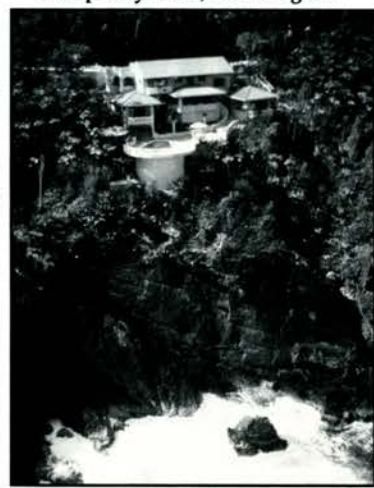


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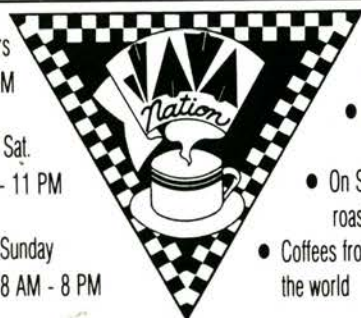
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THE 1994 HAMPTONS INTERNATIONAL FILM FESTIVAL
gratefully acknowledges those individuals whose time and talent went
towards the production of the
FESTIVAL PROMOTIONAL TRAILER

Designer, Director, Cinematographer: Bob Lyons

Original Music: Jim Kremens

Producer: Jeffrey Sharp

Still Photographer: Ahmet Sibdialsau

Animation Artists: Bob Lyons, Rick Rodine, Jessica Kane

Editors: Bob Lyons, Tony Lover

Trailer Credits: Reel Effects/REI Media Group
Bob Freeman, Jeff Kaplan, Eric Kaplan, Carlos Sanchez

Shot Entirely On: Kodak Film

Animation Facilities: Liberty Studios

Filmed on Location at: Main Beach-East Hampton, Old Hook Windmill-East Hampton
Sag Pond Vineyards-Sagaponack, United Artists Cinema-East Hampton

Special Thanks To: Eleanor P. Labrozzi

Additional Thanks To: Bruce Feinberg, Sebastian Li, Will Markert
Bob Mastronardi, Stuart Match Suna and Peter Wallach

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